

THE NEW YORK DRAMATIC MIRROR

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RYAN AND RICHFIELD.

THE MATINEE GIRL



In some of the most artistic and successful productions on Broadway are appearing that type which every one of us with an atom of reverence for the stage at its best holds to be the finest flowering of the profession, the old actress.

With her beaming eye, her radiant smile, her light step, and her youthful heart, the word "old" seems to fit ill. She herself applies the adjective before any one else thinks of adapting it to her perennial personality. No actress ever grows old until she contracts the habit of looking backward. Regarding the past as a foundation upon which the fine structure of the present is erected she remains forever young. The mimic art is the greatest of all conservators of youth.

In the old actress as we know her dwell a kind heart and an open mind. Behind her lies the crude sunshine of youth, and her path leads into the richer, softer afterglow. It is in her power to avoid the gray shadows and the darkness of the oncoming night, for her warm sympathies, her great heart, and her infinite comprehension create that soul glow that shall make her latter life a glorious sunset.

Her art should grow deeper and broader and richer with the years. Command me always to the old actress rather than the new, for the new knows what to do, but the old actress knows also how to do it.

Oscar Hammerstein looked up from the crooping brim of his famous broadbrimmed, black felt hat when he was asked how he persuaded the great troupe of human songbirds, many of whom had never crossed the Atlantic, to come to America and join him in his mammoth new venture, the Manhattan Grand Opera company; how he had induced Melba and Caruso's great Italian rival, Bonci, and Pauline Donalson, and the rest to unite with him in popularizing grand opera. Mr. Hammerstein smiled and answered with one word, "Personality."

"How will you manage your prima donna?" To that he replied also briefly: "I will treat them like human beings."

"That is the secret of getting on with people," he permitted to be drawn from him. "Treat them like human beings and take their point of view. I found an English scene painter far behind in his work and very indifferent about when it should be finished. 'I'm doing the best I can, old chap,' he answered. That 'old chap' was the cue. If he wanted to be 'old chap' with me let him. And after 'old chapping' him a few times myself I left with the promise that he would hurry that work up; and he has. Meet people on their own ground. If they want to be familiar be familiar with them. If they are standofish be standofish with them. Be their kind until you have gained your point. Another of my rules for getting on with people is to play upon the dominant string of a personality. I wanted very much to bring Bonci to this country. Bonci didn't care to come. He doesn't appreciate that fact that there is a big spot on the map of the world named America.

"Caruso thinks Americans want no other tenor," I said to him.

"Ah! Does he," Bonci answered.

"Caruso thinks there is no other tenor as great as himself."

"Ah! Does he?" repeated Bonci. In ten minutes he had signed the contract to come to New York."

David Belasco says he does not know how it happened nor why, but it did happen, and this is the story: He was in the thick of his long fight for dramatic and personal existence in New York, when one night he went home after the twenty working hours of a Belasco day.

"I was very tired and slept heavily," he said, "when something awakened me. I started up in bed and said: 'What? Who spoke?' Out of the darkness came a voice, the sweetest voice I have ever heard. 'Davy,' it breathed tenderly, as though speaking to a little child. 'Davy.' 'Mother,' I answered. 'Davy,' the voice spoke with more tenderness than before. 'Good-by, Davy.' Her voice lingered on the words, as though she could not bear to speak them for the last time. 'Davy—good-by, Davy.' I sprang out of bed and turned on the electric light. The room was empty save for me. The door was locked. The windows, open a few inches, looked out from their three-story height upon street deserted in the hour before dawn. I flung open the door and ran down stairs. My family laughed at me. 'You've been dreaming. Go back to bed,' they said. I tried to think as they did, although the voice of my mother, sweet, appealing, infinitely sad, followed me into my dreams. 'Davy,' it said. 'Good-by, Davy.' The next morning at my office I found a telegram of four words from San Francisco. It was from my brother: 'Mother died last night.' When I saw my brother and we talked of her passing away I found that it had occurred at the moment corresponding to the one when I heard her voice in those farewell words. For an hour before the end she had tossed upon her bed moaning, 'Davy. Where's Davy? I want to see Davy.' At the last she called in a voice so loud that it startled them, 'Davy. Good-by, Davy.'

Certainly The Wire Tappers which Owen Davis has dramatized for Arthur Stringer contains plenty of dramatic material. This vivid story of a male and female lawbreaker,

which had its origin in the novelist's overhearing his brother-in-law, a telegrapher, say that if put to it an operator could transmit a message with his teeth, is crammed with thrills and surprises from cover to cover. Delving into it with critical mind and eye I turned mathematical and counted a climax to every three hundred words.

Mrs. Susanne Westford, president of the Professional Woman's League, and sister of Lillian Russell, discoursed on physical culture, while putting on her wraps after the last League meeting.

Last Summer Miss Russell and I took precisely the same course of exercises, at exactly the same time and for the same period. We ate the same things, slept the same number of hours, lived almost identically the same life. The only difference was that I wore a slightly heavier sweater than she. And she grew thinner, while I grew fatter. The moral is that when you go into any reasonable course of physical training, the result is that you attain your normal condition, whether it be plumpness or leanness.

Ingénues are not so many that we can afford to be indifferent to one of them. They are a sadly fast disappearing stage type. Count the sweet and satisfying ingénues you know, and some of the fingers of both hands will be unemployed. Antoinette Perry as Winifred Granville in *Lady Jim* was one of the girliest girls upon which bold old Broadway has ever feasted its tired eyes. She made Winifred a girl. Most of the girls given us on the boards have the tincture and sophistication of middle age. What is the matter with the girl of to-day? Is it college education or a premature consumption of Balsac?

Mrs. Kenyon Cox, who is a little sister of the dramatic profession, although she paints with brush and oil instead of tones and gestures, said an o'er true thing of the sisterhood:

"I believe as a general thing we talk too much. Our best work comes out of our silences."

May Robson begins a letter so dolorously that sympathy starts up and tends to much. "I have signed away my life for five years," she begins. But the letter ends as Robson letters do, sunnily. The mortgage upon her existence comes in the form of opportunity, a contract with one of the many Sires. She will sparkle into existence as a star next season.

Every time Una Clayton opens her mouth she says something worth remembering. Her latest utterance is general advice to the particular letter writers who ask advice about going on the stage.

"If you have a fair education and are able to make the person in the tenth row know what you are about without the aid of ear trumpets, you may reasonably consult a manager. After that a repertoire company making the water tanks will be a splendid school."

THE MATINEE GIRL.

MARY MANNERING INDEPENDENT.

Mary Mannerling has joined the ranks of independent stars, and appeared last night at the Colonial Theatre, Cleveland, under Shubert management. It has been known for some time that Miss Mannerling was to make this step, but until she had concluded the route arranged for her early the season by James K. Hackett no official verification of the rumor could be obtained. Miss Mannerling is appearing in a new play by Rida Johnson Young, entitled *Glorious Betrayal*. Mr. Hackett now has only two plays under his direction—*The Walls of Jericho*, with himself as star, and Mr. Hopkinson.

JAMES F. BURNS DEAD.

James F. Burns, one of the best known property men in the theatrical world, died Nov. 23 at the St. John's Hospital, St. Louis. He was born in Troy, N. Y., about forty years ago, and first went on the road as property man in 1886 with Sol Smith Russell. He leaves, besides his widow, two brothers and a sister. The funeral was held on Nov. 24 from his home. The burial was in Calvary Cemetery.

CORRECTION REGARDING A PIRACY CASE.

In THE MIRROR for Nov. 24 it was stated that a conviction for play piracy was obtained last year against Dick Ferris. This is incorrect, as Ferris obtained the conviction against James L. Glines in the Iowa Federal Court.

AMATEUR NOTES.

The Yorktown Chapter of the D. A. R. of York, Pa., gave two productions of *A Passing Show* on Nov. 19 and 20. It was staged under the direction of Donald MacDonald, of New York, who has been engaged to coach both the York and Harrisburg dramatic clubs.

The Bernard College girls of the Class of 1908 produced *Angeline, the Orphaned Heiress*, by Dorothy Elton and Florence M. Wolf, on Nov. 24, in the auditorium of The Bernardine and 19th Street. The cast was as follows: Angelina, Margaret H. Yates; Alphonso Darling, M. C. Newland; Jim Marbles, I. Alexander; Mrs. Jim Martin; Adelaide Burns; Vivian Hardy; Leonora Armstrong; Ophelia Florence Rittenhouse; Mary Baker Knowlton; Robert R. Hayes; George W. Elliott; Sodium Lowenstein; Arthur Lester; Frederick A. Loeselheimer; Raymond Pfleiderer; Herman Albrecht; Marshall A. Coyne; and Ray Slotter.

Former students of the Philadelphia Central High School, assisted by graduates of the Girls' High School, presented on Nov. 20, at Mercantile Hall, a four-act comedy called *The Senator*. The cast included Anna Muirhead, Irma Phenixmeyer, Jessie Meade, Florence Rittenhouse, Mary Baker Knowlton; Robert R. Hayes; George W. Elliott; Sodium Lowenstein; Arthur Lester; Frederick A. Loeselheimer; Raymond Pfleiderer; Herman Albrecht; Marshall A. Coyne, and Ray Slotter.

The Mistakes, a comic opera by Herbert P. Stothart, had its first production in Milwaukee on Nov. 20, at the South Side Kindergarten. The cast, which was composed of amateurs, included W. E. Hunter as Professor Robinson; Lorraine Dreyfus as Kathleen; Grover A. Stodler as Burke; Arthur Chart as Mrs. Robinson; Frank Cox as Ned Ransom; Alice Fortune as Mrs. Robinson; Lillian Berry as Peggy; W. J. Thompson as Clarence Simple; and James B. Garfield as the bellboy.

Some of the most prominent society women, supported by well known local business men and politicians, appeared at the Odeon, St. Louis, on Nov. 20, in "The Destrict Skule," for a St. Louis orphan's home fund. The audience was one of the largest that ever appeared at a similar event. Those who participated were: Madame Frank Kaufman; Samuel B. Hall; Peter L. Richard; Helen Holman; Calvert R. Lightner; Warren Bailey; Nora Hughes Morris; Charlie McKinney; Ezra Hunt Dyer; Dorsey A. Jamison; J. H. Hopkins; Clinton Udell; Misses Tutt; Helen Hall; Sallie A. Buttelle; Adele Armstrong; Brown; Eliot; Julie Scholfield; Jackson; and Collins; Messrs. William Tompkins; J. M. Trotter; F. E. Kaufman; Dr. Calvin Lightner; Dr. R. S. Holman; S. B. Ball; W. O. Morris; Jameson; Godlove; Leone Gale; Charlie Senter; Alfred J. French; Robert Wilson; Steve A. J. Dalton; C. H. McKinney; A. D. Brown; William Magee; D. A. Jamison; James B. Garfield; and C. E. Udell.

Motegirl is billed very largely by Richards.

MELVILLE'S NOTES FROM AUSTRALIA.

SYDNEY, N. S. W., Sept. 28.

A brief description of the voyage from England to Australia might interest Mirron readers. On signing contracts with Harry Richards, the artist is entitled to join the ship either at Plymouth, England; Naples, Italy, or Marseilles, France, and fares are paid both ways. The voyage is a most enjoyable one; that is, if you are fortunate enough to get in with a jovial crowd, and if there are many passengers on board, say at least fifty (the more the merrier), tournaments and sports are arranged that keep all hands busy and amused for the entire voyage. It is surprising the number of games that can be played at sea, and the amount of interest that is taken in them. Concerts that call for the talents of nearly every one on board are given at different periods during the six weeks' trip, and it is again surprising what a number of people, out of say seventy-five passengers, can contribute to an entertainment. Programmes are printed on board, and on the first I found comic singers, sentimental singers (those are plentiful), ballad warblers (also numerous), an amateur conjuror, an amateur mind-reader, a magnetist and a monologist, who was announced to give George Fuller Golden's "Casey's Experience." I don't know whether he got Golden's permission, but when you come to think of it, the high seas would be the proper place to commit piracy without a chance of being interfered with.

Our first port of call, after leaving Marseilles, was Naples, where many guides came on board, and the rovers all split up in parties and enjoyed the day, being conducted to all the points of interest. In making arrangements with the guides, one has to be very careful, for they are the greatest extortionsists I have met, and you have no time to argue with them on returning at night to the boat. That is where the "counting up" is done. It cost me \$25 for the day with one of these fellows, and people that are in the "know" can see the same sights for half as much, by ignoring the guides that come on shore after landing.

I visited, that evening, a nice summer theatre called the Eldorado, situated on the bank close to the water. One can sit at a cafe table and witness the performance without going inside. The Geisha was being played by a fairly good company, and the place was packed. One of the peculiar features is the demonstrative applause that is awarded the artist even before he has actually finished the last line of his or her song. Loud shouts of "De Capo," "Bis! Bis!" are heard from all sides.

After a day ashore in Italy, we all returned on board, and settled down for our next day of sight-seeing, which would be at Port Said, Egypt; a three days' run on the steamer. Being well-trained to handle the guides after Naples, we found no difficulty in making our own prices there, and spent half the day while the ship coaled, seeing everything, not forgetting the native mosque, and going inside to see the peculiar style of worship, and the process of washing the feet before entering. We were all asked to remove our shoes, and had to comply, but were excused from the washing. Scores of native worshippers were lying on their backs. I thought they were fast asleep, but I was informed I was wrong, that they were in fervent prayer.

There are many novelties to be bought at Port Said from the natives, but one of the first things to be learned is that if they ask you a certain amount for an article, just offer them a third of it, and take no notice of the indignation, but go on your way and they will follow you down to the dock and let you have it at your price. They are, of course, so used to this treatment, that they first of all stick on the price, and often catch the unsuspecting. On landing I saw a page of old postage stamps sold for half a dollar, and later, the same thing was bought by another party for ten cents.

Returning on board we found an Egyptian fakir squatting on the deck, performing his sight-of-hand tricks, and he was certainly very clever, for the passengers crowded back and front, in close proximity to him, and he succeeded time and again in hoodwinking them with his palming.

Eleven days after, we reached Colombo, India, and there saw the novel catamaran boat, that is the most curious craft afloat, almost impossible to capsize in a gale, and made so narrow that there is only room enough for the crew to sit in it. Its stability lies in the fact that to one side of it, projecting about ten feet out, are two booms, to which are attached a sort of boat, that rests firmly on the water.

Before dismissing the subject of sight-seeing en route, I must not forget to say that among the thousands of curios I saw at Naples at the National Museum was a talking head that was used in the year 600. It is represented by a statue of Venus cast in bronze, life-size. The head has a tube passing through it to the stage, the end of which terminates underneath. With this arrangement, the priests of the older times used to convince the credulous when they visited the temple that the words they heard were actually coming from the lips of the statue.

After leaving Colombo, our next sight of land was the first town of Australia, called Perth, or rather, Fremantle, for that is the port, Perth being reached by train in one hour. On reaching this place there is quite a change on board. Many new passengers come on board for the different ports, and the big family party is now all broken up. The introduction of new faces and the proximity of the cities en route, does not give time enough for close acquaintance. The ship stopped long enough to allow me to run up to Perth and see an Australian performance, as Harry Richards includes that town in his bookings. There I found a neat little theatre, and a courteous manager, Mr. Marcus, who bids us welcome to Australia, which greeting, by the way, I got all along the line, even by telegram. The Australians receive the newcomer very enthusiastically. At Perth I saw, as the headliner, the American act, Homer R. Marcus, in his sketch, "Hooked By Crook," and it met with great appreciation from the audience. Marcus, whom I interviewed after the performance, informed me that he had done well in the country; was in fact last two weeks, and would then sail for England. The noisy, whistling gallery to an instant, and was again in evidence at Perth; but they are jolly good fellows, when you have something that suits them.

I was informed that at Melbourne if the gallery boys do not like the imported acts, that their usual method is to count the offender out, as it is termed here in boxing parlance, and he or she is rewarded on their opening with "1, 2, 3, 4, 5, 6, 7, 8, 9, 10, out! out!" They will keep it up until the offender retires. How true this is I cannot say as I have had noocular demonstration of the fact.

Five days after leaving Perth, we reached the City of Melbourne, and visited the theatre there. The headliner was Brina, the cannon manipulator, with his act, entitled *Fun On A Battalion*. He does some fine feats, and is scoring a good success. Little Cliff, an eccentric comedian and dancer, is the big hit of the bill, and hails from London. Brina and Cliff lead a variety company that will sail for New Zealand October 1, sent out by Harry Richards. This will be followed when the New Zealand exhibition is in full swing, with a second company, headed by "Motogirl." This will be some time during December. The exhibition is of an international type, and will be of six months duration. It is expected to draw great crowds from different countries.

I notice the pictures of Baharet in some of the leading shop windows here. This is her native land, but she has never played here since her Continental debut and big success.

There is so much to write about Sydney that I must reserve it for another time.

Frederick Andrews, who went to South Africa to play the Hyman Circuit with a "Magic Kettle" act, and came on here with it, and was engaged by Richards to give some exhibitions a year ago, has rented the Lyceum Hall, and will give for a short time an exhibition of up-to-date motion pictures. He calls his show *America At Work*, and is billing the opening well. His hails from the U. S. A., and was, as I understand, connected with the original promoters of the "Kettle."

Motogirl is billed very largely by Richards.

not only with three-sheet lithographs, but with specially designed sixteen-sheet cards, new signs of which he is making to be used during his second month here. The entire Australian press unite is saying it is the biggest genuine novelty ever seen here. PARADES MELVILLE.

BOOKS AND MAGAZINES.

THREE PLAYS FOR POSTAGE. By George Bernard Shaw, Boston, 1906.

This new edition of the first of Shaw's collection of plays with his prefaces entitled, "Why for Fortune?" "On Dickens' Birthplace," and "Better Than Shakespeare?" is especially timely now that Forbes-Roberts is writing to Caesar and Cleopatra. The book is well gotten up and includes *The Devil's Disciple*, *Cesar and Cleopatra* and Captain Brassbound's Conversion.

The Theatre for December is attractive, and the articles and illustrations are of unusual interest. David Warfield answers the question, "Do actors feel the emotion they portray?" Viola Allen explains the many difficulties that beset the ambitious producer of Shakespeare, and Charlotte Nilon writes on the subject of "Beaumain as the Standard of Modern Acting." Marie Cahill talks about her dramatic debuts, Harry P. Mason contributes an account of how the chorus criticized the chorus, and there is an analysis of Paul Hervieu's new play, *The Awakening*, which Olga Netherton is to produce. Other literary features include an article on "Costly Dressing on the Stage"; an account with pictures of Berlioz's opera, *The Damnation of Faust*, which is to be one of the operatic novelties this year.

"The Actor's Last Christus," a dramatic poem founded on fact; a description of Shakespeare's Cymbeline, and the usual departments, the Current Plays and the World of Music. The cover shows a portrait in colors of Blanche Bates in *The Girl of the Golden West*. Other large plates include Julia Marlowe and E. H. Sothern in *Jeanne d'Arc*; Julia Marlowe as Heloise, Elsa Lammey as Madame Butterfly, Robert Mantell as Iago, Guy Standing and Odette Tyber in *The Love Route*, Gertrude Elliott and Frederic Robertson in *Oscar and Cleopatra*, Mr. Irwin in *Mrs. Wilson*, Mrs. Price in *The New York Idea*, Sam Bernard in *The Rich*, Mr. Hogenheimer, Eleanor Robins in *Nurse Marjorie*, scenes from Charles Klein's new play, *Daughters of Men*, Olga Netherton, Carlotta Nilsson, Lillian Russell, Alina Carter, Beatrice Morgan, Marie Bothwell, Edith Wynne Matthiessen, Maude Fealy, Olive Fremstad, Maurice Renaud.

The Show for November: The November number of *The Show* is as bright as ever. "The Merciful God," an anecdote by V. Harwood Eaton, is an extremely dramatic bit of writing and is all in all the best thing in the number.

"Who's Who on the Stage," a large volume filled with interesting facts as to hundreds of persons associated with the theatre, with scores of portraits, has been issued by Browne and Austin, Knickerbocker Theatre Building, New York. An edition de luxe, limited in numbers, is now on sale, carriage paid. Aside from its biographical interest the volume is valuable for reference.

AT THE THEATRES

To be reviewed next week:

THE EASTMAN CASE.....	Lincoln Square
THE GIRL OF MAYFAIR.....	Daly's
THE GIRL WHO HAS EVERYTHING.....	Liberty
THE MAN OF THE HOUR.....	Brevy
A SOUTHERN VENDETTA.....	New Star
HOW HEARTS ARE BROKEN.....	American

Belasco—The Rose of the Rancho.

Play in three acts, by David Belasco and Richard Walton Tully. Produced Nov. 27.

Don Luis de la Torre	A. Hamilton Revelle
Padre Antonio	Frank Liles
Lieutenant Larkin	William Gillett
Wayne Arey	John W. Cope
Frank Weston	J. Harry Bowring
Norbert Chiles	Charles E. Kamm
Candido Vilson	Fernand Ruffo
Fernand Ruffo	Frank P. Miller
Gloria Scott	Edmund G. Emery
Salvatore Zito	Vincent de Paul
Julio Goss	Regina Lopez
Francesca Dechi	Virginia Armetta
Cesar	G. A. Abbott
Maria Meleán	Wm. L. Scott
James Davis	Maria Meleán
Trinidad	Grace Gaynor Clark
Don Luis	Jane Cowie
Catherina Towar	Athalanta Nicollies
Carlota	Maria Davis
Guadalupe	Douglas Wells
Senora Alcantara	Louis Colombe

Of all the plays that David Belasco has produced none has been pictured so beautifully or so "atmospherically" as *The Rose of the Rancho*. In it there is the languor of the old Spain of the novels, the pride, the childlessness, the indolence of the Castilian, the jarring discord of the energetic, purposeful Easterner, framed in a prosaicum arch like some rare painting endowed with life. It is like witchery. One almost smells the perfume of roses and orange blossoms, feels the heat of the sun, drowses in the mission garden, with appreciation wide awake but consciousness asleep. It is trickery of a master artist, that makes real what is necessarily artificial, and makes seem sincere what is all insincerity.

The play was originally produced in Los Angeles about a year ago, under the title of *Juanita*. How great a share Mr. Belasco has had in its revision is not apparent from a single view of the production. Evidently there have been many revisions of the original text, and it would not be surprising to learn that some of the dramatic value has been sacrificed to visual effect, not necessarily to the detriment of the production's worth. The collaboration of Mr. Tully and Mr. Belasco has, in fact, resulted in a structure that promises to equal in duration any other piece put on at this house. The first-night audience cheered it spontaneously and persistently.

The scene is laid in California in the late fifties, when American land-grabbers took advantage of the law requiring the former residents of the newly acquired territory to file titles of their lands with the United States Government, on pain of forfeiture if another should claim the property. The Spaniards, resenting the invasion of Americans, often refused to acknowledge the rights of this new Government to make laws for them. It is about the consequences of these refusals that Mr. Tully and Mr. Belasco have made their play.

The first act takes place in the mission garden at San Juan Bautista, in the late afternoon of a hot summer day. Padre Antonio, superior of the mission, is dozing over his meal and bottle of wine, on the porch of the mission house. On a bench under a rose tree Don Luis de la Torre, from Monterey, indolent, rich, aristocratic, poetic, is sleeping away the afternoon. Pico, the water carrier, comes drowsily through the gate, a sleepy parrot perched on her brown arm, languidly fills her water jar at the fountain, and passes out again to the hot, dusty street. Sunol, the muleteer, drives up to the gate with a caravan of girls, stops and climbs down to gather oranges for his charges, leaves a coin in the Padre's hand, and drives on again. Then the quiet of the garden is disturbed. Señora Kenton has a complaint to make against Guadalupe, her daughter's duenna, and wants the Padre's advice. Guadalupe has permitted Juanita to talk with an American, a Government agent named Kearney. Señora Kenton has decided that Juanita shall marry Don Luis, the gentleman asleep on the bench under the rose tree, and Juanita's attentions toward Kearney are causing her much mental discomfort. The girl threw a tuberose to him that very morning. Padre Antonio promises to give Juanita a good scolding. When the Señora departs all is drowsiness again. The gardener goes to sleep between the handles of his wheelbarrow, and the Padre snores in his chair on the porch. Kearney and Lieutenant Larkin, of the State militia, pay a call on the mission to advise compliance with the United States regulations. Sunol, the muleteer, brings news of the murder of his master by some of the followers of Kinkaid, a land-grabber. The ranchero had been killed trying to defend his daughter from the insults of some of the drunken Americans. Don Luis, aroused from his sleep, directs attention against Kearney, but the Padre defends the Government agent. When they have gone Juanita arrives, coquettishly, from the horse races. Padre Antonio scolds her, according to promise, but his scolding is rather more like a blessing. She tells him of her love for the Gringo, Kearney, and of her father's advice, "not to marry a coffee-colored galoot." Her father was an American. But when she learns of the outrage by Kinkaid's men she swears to have nothing more to do with Americans. When Kearney returns she treats him coldly and trots off to vespers. The Padre has left the garden to his American caller. Kinkaid comes, of course, vulgar, cowardly, selfish brute from Nebraska. Kearney learns from him that he intends to take possession of the Kenton ranch that night, but Kinkaid promises no repetition of the robbery. Kearney agrees to accompany him on his raid, but when Kinkaid has departed he tells Larkin to be in readiness to ride to Monterey to file the title for the Kentons. He depends upon his ability to persuade the Kentons to give him the boundary records. But Juanita is not easily persuaded, until she acknowledges her love for Kearney. Then she agrees to give him the papers and to depend upon his protection. She hands him a red geranium, a token of betrothal, and runs away. Don Luis, who has witnessed the final scene, vows vengeance on him.

The patio of the Kenton house, on the Monterey road, is the scene of the second act. Adobe galleries inclose two sides of an open court, a heavy gate closes the arch in the wall at the rear, a wooden staircase leads from the patio to the rooms on the upper gallery. The time is moonrise. Juanita's friends are gathered for a dance, but Juanita has not come down from her room. She has refused to obey her mother's wishes about Don Luis. The Padre sends for her, but though she comes down she is still obstinate. Her mother threatens to publicly disown her if she persists in her refusal of Don Luis, but she does persist and says she is no longer a Spaniard but a Gringo, and if she is forced to marry Don Luis she will disgrace him and her family. "Only, Padre," she says, "you must give me a different soul." The young people come out for the dance, and Juanita leads the fandango, even to the final figure, and permits Don Luis to kiss her. But when the candles are brought out for the formal betrothal she blows out the lights, the worst insult she can offer him. In the consternation which follows a messenger arrives with the news that Kinkaid's band has entered the ranch. Don Luis orders the servants to fetch the muskets he has sent during the day, but as he has forgotten the powder the plans for defense fail through Kinkaid's men arrive. Kearney with them. Kearney's presence disturbs Juanita, and when he enters, apparently an accomplice of the land-grabber, she turns on him and accuses

him of treachery. Kearney persuades Kinkaid to hold his men's check until dawn, hoping for the arrival of Larkin with the militia. Juanita will not listen to his explanation, until he holds her in his arms and by main force makes her bear him.

The third act takes place on the roof of the house just before dawn. Three or four masked Indians make the darkness seem more intense. Kearney is keeping watch while the women are hidden in the two rooms on the roof. The Spaniards guard one narrow stairway, while the other is barricaded with rough planks. Kinkaid is unconsciously a prisoner on the roof. Kearney intending to keep him as a shield in case the men cannot be restrained. Below the Indians have broken into the wine cellar and have been drinking all night. Kinkaid as dawn approaches begins to suspect Kearney's motive in delaying the capture of the house, but Kearney does not let him act on his suspicion. He takes his pistol from him and then tells him of Larkin's trip to Monterey. Don Luis, still desiring vengeance, insists upon a duel with Kearney, and when he refuses to fight has him seized by two of his friends. This gives Kinkaid a chance to escape. He pulls down the barricade and hurries to his men. The attack begins. Kearney, freed from Don Luis' friends, takes his stand by the stairway; the Padre, pistol in one hand and prayer book in the other, stands by him. Away off a bugle sounds. It comes nearer, and Larkin at the head of his company rides up with the title. Señora Kenton refuses to accept the papers, and gives Juanita her "bundle of clothing" as a sign of her disinheritance. Juanita turns to Kearney, and Don Luis, his rancor gone, tells her to marry the American and offers them the hospitality of his home at Monterey. The Padre and Señora Castro, Juanita's grandmother, bless the girl and her lover, and they go away together.

It is impossible to adequately describe the scenic beauty of the three acts: the languor of the mission garden; the brightness of the patio, and the gaiety of the confetti battle there; the gloom of the night on the roof, and the slowly increasing light of dawn, or to indicate, except in a general way, the almost uniform excellence of the stage management. One incident, the arrival of the militia, might be considerably improved. As it was played on Tuesday night the soldiers arrived without commotion and apparently unresisted. Two bugle calls and then the officers climbed the stairs. It does not seem likely that a single company of soldiers should have such an effect upon a band of two hundred drunken Indians as to make them vanish like a cloud before a wind, without a struggle. The tramp of horses, the rattle of arms and the sound of orders given would make the scene far more realistic.

Frances Starr as Juanita, "La Rose del Rancho," shared in the success of the play. Miss Starr has nearly every natural requirement for a good actress: intelligence, beauty, grace, expression, a trained voice and some ability to hide technique. In the lighter moments of this play she acts with a splendid freedom from self-consciousness; in the heavier scenes there is some fault to be found with her work, for her emotions do not appear sincere. However, it would be an absurd to expect to find another expression of passion in a girl of her age as to discover cynicism in a child of six. Her dancing in the second act is delightful, and her scene with Don Luis, at the end of the dance, is played with just the proper nervous tension to make it effective. She is a rare avis among actors, however, an emotional individual, and it is safe to predict that her name will be printed in large letters before the title of some other play when *The Rose of the Rancho* has run its course.

Charles Richman as Kearney acts with less stolidness than is usually his wont, and makes a perfectly satisfactory hero, which includes lover. A. Hamilton Revelle is well cast as Don Luis, and plays the Spanish lover with but little of the stage conventionality of Spanish lovers. His accent is good, and his acting graceful and natural. Frank Liles is a little inclined to solidity as Padre Antonio, tho' his work is to be commended. William Elliott as Lieutenant Larkin is rather too boyish and slightly affected. The part is of minor importance, however, and Mr. Elliott plays it adequately. John W. Cope as Kinkaid gives an intensely realistic performance of a disagreeable type, a true characterization and not simply Mr. Cope in a strange mask and costume. The same is true of J. Harry Bowring, who has only a small part as Sunol, but who makes his one of the strongest roles in the play. He seems to have thought about the character, and he plays it as nearly perfectly as it is permitted actors to play. Wayne Arey as Bigby, Kinkaid's foreman, is satisfactory in a minor part, and the other male roles, all of them small, are well filled.

Grace Gaynor Clark as Señora Kenton acts the Spanish grand dame sincerely, no easy thing to do, and but for a slightly unnatural vocal inflection her work is very good. Señora Kenton is under an emotional stress whenever she appears, and Mrs. Clark never lost sight of the fact. Marta Meleán gives a sympathetic impersonation of Señora Castro, Juanita's grandmother. Maria Davis as Guadalupe, Juanita's old duenna, is excellent in a character role, and Jane Cowie does well in the small role of Trinidad. Juanita's friend. The other women in the cast have unimportant roles.

Academy—Julius Caesar.

Tragedy in six acts, by William Shakespeare (Winter version). Revived Nov. 26.

Marcus Brutus	Robert Mantell
Another Commoner	Alfred Hause
Trebuchus	Jackson Briggs
Another Commoner	Gordon Burky
Julius Caesar	Richard Drake
Mark Antony	Guy Lindley
A Soothsayer	Francis McGinn
Hamilton Mott	Cecil Owen
Caius Cassius	Walter Campbell
Cinna	Allan Steele
Duches Boutine	Wendell Bentham
Metellus Climber	Alfred Callendar
Flavini	Lewis Ottaway
Pophilus Lens	George Stillwell
Servius	Margaret Grey
Pindarus	Mr. Campbell
Octavius Caesar	Howard Barnes
Portius	Mr. Stillwell
Calpurnia	Lillian Kingsbury
Portia	Marie Booth Russell

For the fourth and final week of his successful engagement Robert Mantell made a splendid production of Julius Caesar, appearing as Brutus for the first time in New York. The immense auditorium was filled with an enthusiastic audience that seemed keenly interested and that followed the course of the play with rapt attention from beginning to end. The final curtain did not fall until almost midnight, but there were few who did not remain to the end, and even the lateness of the hour did not prevent sincere curtain calls for Mr. Mantell and his associates, who had acquitted themselves with so much credit.

The production was on a very elaborate scale, for which Mr. Brady and Mr. Mantell deserve the thanks of those who like to see Shakespeare worthily presented. The scenes were all handsome, solid and well painted; those of Brutus' orchard, the Capitol, and the Forum being worthy of especial praise. Modern and well-arranged mechanical effects added much to the beauty of some of the scenes, and the costuming throughout was superb. These details, however, would not have sufficed to give the spectators the rare pleasure they experienced in witnessing the play, for without good acting they would have been of little avail.

In the character of Brutus, Mr. Mantell has many fine opportunities for the display of his elocutionary talent, and it must be recorded that he let few of them slip by. At times, however, he showed a tendency to drop his voice at the end of a sentence, so that the last few words lost some of their effect. This occurred only in the quieter passages, and when he was called upon to speak with force his utterance was strong, direct and emphatic, the deeper meanings of the lines being brought forth in a most illuminating way. In appearance he is an ideal Brutus. His commanding figure, splendidly dressed, his mobile and expressive features, and his genuinely aristocratic bearing, together with his acting, all helped in making an impression that will linger

long in the memories of those who witnessed the performance.

The *Cassius* of Cecil Owen was very creditable and he played with earnestness and sincerity. His delivery was good throughout, and his passion in the quarrel scene was splendidly expressed. Francis McGinn as Mark Antony made a splendid picture and was quite equal to the difficult task set for him. His delivery of the oration was finely done, but was somewhat marred by the over-zealousness of the mob, some of the members of which seemed to be trying to make individual hits. Mr. McGinn was given a double call at the close of the act, which tribute he richly deserved. Guy Lindley as Julius Caesar gave a smooth, even, satisfactory performance. Alfred Hastings as Casca was not up to the high standard set by his fellow-players. The Lucia of Alleen Bertelle showed intelligence and care in preparation. Marie Booth Russell as Portia played her one scene with much tenderness and charm, and Lillian Kingsbury was an efficient Calpurnia. The others filled their roles acceptably. The mob, with the exception mentioned above, showed very careful drilling and made none of the mistakes that so frequently cause the audience to groan and the unthinking to laugh.

On Friday afternoon Mr. Mantell gave a special matinee of King Lear, for the players at present in and near New York. The house was crowded and the audience gave vent to its enthusiasm in a way that showed their gratitude to Mr. Mantell and his company for a most enjoyable and profitable afternoon. Wright Lorimer opened an indefinite engagement at this house last evening in a revival of *The Shepherd King*.

Irving Place—The Tomcat.

Comedy in four acts, by Emil Roseenow. Produced Nov. 27.

Ermischer	Max Hanauer
Franz Ermischer	Mari Immisch
Maari	Lina Hause
Neubert	Franz Klossner
Frau Neubert	Maria Reichardt
Hartmann Schommer	Otto Meyer
Franz Schommer	Grete Hass
Onkel	Trade Voigt
Heimrich	Kleinig Bodenhausen
Fräulein	Kleinig Bodenhausen
Leisel	Otto Treptow
Neumerkel	Carl Hochdorff
Weigel	Friedrich Holthaus
Seiffert	Georgine Neundorff
Frau Seiffert	Willy Frey
Ulrich	Marie v. Wagen
Franz Ulrich	Frans Erku
A Carver	Jacques Lurian
A Forester	Lou Koch

The *Tomcat* (*Katzen Lampe*), a comedy in four acts, by Emil Roseenow, entertained hugely a first-night audience at the Irving Place Theatre last Tuesday. The author has displayed much ingenuity in building a play around so slight a matter as the pranks of a mischievous cat. He has been very successful in reproducing the atmosphere of a small Saxon town among the working classes. At times there are suggestions of a serious purpose in his writing. More than once leads in the direction of the struggle between capital and labor appear, but they soon come to an end, and their place is taken by passages of most pronounced farce.

It may be that the conditions depicted by Herr Roseenow are nearer the truth than we imagine. The eating of the cat seems to us, who know no scarcity of meat, far removed from the realms of probability. Still, there is nothing inherently improbable in such a thing happening in a non-capitalistic country, where labor is paid very little. So lengthy a discussion of this situation in what to all appearances is pure farce may appear unnecessary. But, as stated before, there are hints that Herr Roseenow intended his play to convey more than merely appears on its surface.

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To see comedy acted at its best every lover of the drama should visit the Irving Place Theatre. The *Tomcat* afforded an opportunity for one of the splendid all-around performances for which this theatre is deservedly famous. Friedrich Holthaus as Seiffert was side-splitting. His acting was a triumph of artistry. The third act gave him a great opportunity, of which he made the most. Nothing more amusing than his indecision when his wife urges him to kill the cat, and his behavior when the deed is done and the cat is cooking can be imagined. Georgine Neundorff as Seiffert's wife, Max Hanauer exhausts every means in their power to have Seiffert, a manufacturer on a small scale, discharge his apprentice. Neumerkel, but their efforts are in vain. Seiffert's wife, after much persuasion, induces her husband to kill the cat, which she cooks for dinner. Neumerkel inherits a small sum of money, out of which he pays the costs standing against him. He then demands his cat, which Seiffert orders to be restored to him. Seiffert finally confesses that he has killed and eaten the cat. To straighten out the affair Ermischer has to pay Neumerkel a considerable sum



NEW ORLEANS.

What promises to be one of the most brilliant seasons of opera that New Orleans has seen in many years opened on the night of 20, when the San Carlo Opera co. made its initial bow at the French Opera House. All that was best in the French attendance, and the glittering scenes were well heralded and the many scattering attributes claimed for it were realized. Carmen, presented in French, was the opera selected to introduce the co., and Bizet's impassioned opera has never, at least in this locality, been presented to better advantage. Mr. F. Constantino was the Don José, and both his dramatic and vocal endowments were commanding. As Carmen, Madame Monte-Baldini displayed such attractions, however, that for some unaccountable reason did not seem to display her talents and will have to be seen in subsequent roles to be appreciated. One of the delightful surprises of the evening was the interpretation of the role of Micaela by Miss Deneve, whose birdlike lyric soprano electrified the audience to a high pitch of enthusiasm, and without question she entered the annals of the evening. The Tenor of Mr. Pessina & Sons was a vigorous piece of work. The smaller parts were well looked after, and Madames Perego and Lorraine and Meuron, Giacconi and Baroni made the most of their respective parts. One of the delightful surprises of the evening was the attractive appearance of the chorus, which from time out of mind has been magnificently appointed. From its attractive personnel, it sang in harmonious unison, and its voices, together with that of the conductor, was the bane of Mr. Conti, left no ground for criticism. The costumes and stage settings were up to date, showing that a revolution has taken place in the stage management of the old French Opera House. On 22 the co. put on the double bill of Faust and Cavalleria Rusticana, and on Nov. 23, Italian, and the co. again acted another triumph. On 26 the co. presented The Daughter of the Regiment, with Alice Nielsen as Marie. Miss Nielsen's voice was the occasion of an outburst of applause and her work was splendid throughout. The co. is under the personal direction of Henry Russell and the Opera House under the management of Thomas Brulatour.

At the Tufts Theatre 25-1 a good co. presented The Man from Now to large houses during the week.

The Virginian 2-8. The drawing card at the Grand Theatre 25-1. Rafters 2-8.

At the Greenwall Theatre the usual extravaganzas features in the shape of The Parisian Widows was the bill 25-1. New York Stars 2-8.

The Winter Garden continues a center of attraction and goodly crowds are nightly in attendance.

Brock's Band is the feature and the programmes deserved to be all lauded.

The Brown-Selzer Stock co. at the Rialto Theatre, opened After Midnight 25-1 to crowded houses during the week. The co. continues the splendid work begun at its advent and the management seems to be giving the patrons of the house what they want.

Theodore Gamble and Edith Evelyn continue the principals in the cast, and the balance of the co. is always relied on for its satisfactory support.

Under the Old Lampoon 2-8. The opening of the new Baldwin Theatre will take

place 8, when the Baldwin-Melville Stock co. will present The Wore King.

The New Orleans Choral Symphony Society announces Jan. 14, 15, 16 and 17 the series of recitals. Funny Bloomfield Ziegfeld planned in one of those engraved Madame Ziegfeld's dramatic soprano; Edward Riddle, tenor; Robert Lawrence, baritone; Eric Flote and Evelyn Reed, pianists; Mrs. A. Faure, contralto, and Bentley Nicholson, tenor. The chorus and orchestra will be under the direction of Ferdinand Dunkley, and there will be 175 children's voices used.

At the Elginum Theatre vaudville held the boards 26-2, with John Buckner, the Alabama Blossom, as the chief drawing card. The management continues to cater to the colored element and the latter are responding nobly with the patronage. Berlin Stock co. 2-8. J. MARSHALL QUINTERO.

SPOKANE.

Leoncavallo's Italian Orchestra was at the Spokane Theatre Nov. 18, 19, when large audiences greeted the artist. James O'Neill supported by his son and a well balanced co. included Mrs. A. Dale and Edward Kennedy.

Monte Cristo 20, 21, to 25. Mr. O'Neill was a welcome visitor since his first appearance twenty years ago, when what is now a substantial city of 85,000 inhabitants was a cross roads village. The 150,000 Club and the Spokane High School bought out the Spokane Theatre 25 to afford an auditorium large enough to accommodate those who desired to hear him. Follette speaks on Good Government. The Game-Nelson fight pictures 25-26. Arriving at the third night, Arizona Alberto Gallatin in Dorothy Vernon of Haddon Hall 29. Maxine Elliott and Her Great Match 30. John Griffith in Richard the Third 3-5. Florence Roberts in The Strength of the Week 7, 8. Miss Hopkins 13-15. Max Figman in The Man on the Bog 16-19. Peggy from Paris 20. The Juvenile Bostonians 21-22. Kerry Gray 23-25. The Stewart Opera co. 30. The Santa Fe 31.

W. A. Williams and a good co. were seen in Quincy Adams Sawyer at the Columbia 18-22, the business being large. The Ames Musical Comedy co. featuring Claude Amiden and Hazel Davenport, opened 23 in The Governor's Wife, closing latter half of eight nights' engagement with The Maceot. The opening business was large and principles and chorus were well received.

Jesse Shambaugh made the hit of her two year's run in Mrs. Dan's Defense at the Auditorium Theatre the week of 18. Her support included W. D. Stedman as Lionel Cartaret, and Adelaide Laird as Lady Fastney. The play was well staged and drew big business. Sergeant James in the next attraction.

Cooke and Rothery, eccentric dancers and acrobats, were the topliners at the Washington Theatre, the week of 20. Others on the card were Sam and Ida Kelly, comedy sketch; Charles M. McDonald, Irish monologue, songs and jik dances; Charles Allman, baritone, singing Cheyenne; Jules Herron, German comedian and singer, and the biograph.

Spokane Elks and members of the Theatrical Association entertained the players and vaudville people detained in Spokane part of the way between the war and the war in western Washington.

Annie Moore, contralto, singing in The Silver Grill, will close her engagement 2 to prepare for a tour in The Princess of Tonkin, a musical play written by R. J. Louis MacKey. Madame Lillian Walther and Jessie Dale have been engaged as soloists at the Grill.

Lina Mueller, of Spokane, daughter of Professor Franz Mueller, composer, has signed a contract with Adolpho Friede to star in La Mascotte and a new musical comedy to be presented in the East in December.

Mildred Lee Chapter, Daughters of the Confederacy, entertained Alberta Gallatin at a reception on the stage of the Spokane Theatre 27 after the performance of Dorothy Vernon of Haddon Hall.

The Grand Nest of the Confederacy of Owls of the Jurisdiction 28, the world was organized at Wells 29.

John L. Lovett; Grand Vice-Executive, J. J. Kaufman; Grand President, John P. Smale; Grand Secretary, Charles R. Wood; Grand Treasurer, Julius Levy; Grand Master of Work, Charles W. McKeon; Grand Warden, Scott E. Henderson; Grand Sentinel, Charles D. Martin; Grand Physician, Dr. C. R. Stevens; Grand Overseer on Finance, Charles R. McRae; Ralph Gudger; Leo Anderson; H. H. Turner and George E. McNaught; Grand Lodge Committee on Constitution and By-laws, W. L. Cadman, W. F. Guido, H. O. Peck, F. A. Dryden, Dr. S. A. Fulton, and F. W. W. McCREA.

KANSAS CITY.

The Road to Yesterday, the new fantastic comedy by Evelyn Greenleaf Sutherland and Josephine Dix, opened a week's engagement at the Shubert Nov. 25 to a large audience, while business promises to be big throughout the week. The play is a decided novelty of distinctive merit, nothing of the kind having been produced before. It was well received in a way to Peter Pan, can be commended to that play.

As Kansas City has so far failed to see Maude Adams' latest success, it was highly enjoyed from start to finish, being applauded incessantly. An excellent co. gave good account of themselves, bringing out the humorous side of the play strongly. Minnie Dupree had the leading role, that of Ethel, and handled it in a most artistic manner. White whitewashed scenes, with the girls in white, were well received, as did Victoria Franklin, opposite to the former, as did Victoria Franklin as the artist. Others who deserve special praise for well played parts are Julia Blane, Alice Gale, Robert Dempter, F. Owen Baxter, and Alice Neeshit. The production was neatly staged and costumed. On Parole 28. De Wolf Hopper 9-10.

The Vanderbilt Cup was the Willie Wood attraction 25-28, playing to big business. Alice Dovey was in the role created by Ethel Janis and danced quite a bit. Other members of the co. were capable and the production was good. The Rogers Brothers in Ireland 29-30.

Secrets of the Police was the Gillies offering 25-1, playing to big business. The play abounds in excitement and the stirring scenes were well acted by a large co. of players, of whom Albert McGovern, W. H. Dahlman, Henry Frev, Ethel Elmer, and John Gordon deserve special praise. Across the Pacific 2-8. The Woodward Stock co. put on Under the Red

Rock at the Auditorium 25-1 and played to big business nightly. The co. was well cast and the dancing was admirably acted. The dancing was done by the red hot girl, Anna Lane, as Rosalie de Rossette was courageously and enthusiastically received. The play was appropriately starred. The Charity Bell 24.

The Christian was the Grace Maynard Stock co. by good sized audiences. Grace Maynard was an excellent Gingy Quarle, while the co. of John Ford was admirably played by Clytie Callahan, with winning appearance for the contrast part, James F. Fahey, Almoneth Arnold, Walter Marshall, and Virginia Mann did splendidly in principal roles. The piece was prettily mounted. Northern Lights 2-8.

In Old Kentucky held the boards at the Grand 25-1, the opening performance being the one hundred and thirty-third for Kansas City since its first presentation here in 1886. A good co. was well received by the large audience, and the play was as well as ever and the large audience was well satisfied.

The best amateur performance over given days was the Kansas City Athletic Club Minstrel Show, held in the club gymnasium the evening of 22. A capacity crowd greeted the nimble men and the appearance accorded each member was long and enthusiastic.

Those who participated were: William Clegg, president of the club, who sang in the "Guitar Player"; Fred Dillon, R. B. Abbott, Helene M. Leslie, Clay Armstrong, William F. Lyons, O. V. Dodge, Jr., and F. C. Bowles. The grand finale, by Richard Johnson and co., was a fitting end to a thoroughly enjoyable evening.

The entire performance went without a hitch, everything being done in a thoroughly professional style, the credit for which belongs to Glenn Walker, the conductor, and Harry Miller, the master director, both of whom are old timers at the local co. D. KEELEY CAMPBELL.

MILWAUKEE.

The Grand Magi, with Frank Morgan featured, opened a week's engagement at the Davidson Nov. 25 to capacity house. Week commencing 2 Way Down West.

After being dark for a week the Shubert was opened by the new war play, On Parade, to a large house, and will continue for the short engagement of four nights and matinee 25-26. A co. of the superior class such as that presenting this play would appear to advantage even with a production lacking the worth and dramatic merits of this one. The two leading parts are in the hands of Charlotte Walker and Vincent Servano, and, as can be expected, their characterizations are highly satisfactory. Among their special merits are Frank Prentiss, Frank Allen, Dennis Cooper, and Thomas F. Jackson. Coming on Nov. 26 for short engagement of four nights and two matinees, The Stolen Story.

Great interest is being taken in newspaper circles in the presentation of The Stolen Story at the Shubert, and Friday night, the 30th, has been especially set aside by the management for the newspaper people. The home-coming of Milwaukee's own prima donna, Cecilia Simon, starring this season in The Red Feather, at the Alabama, was attended with great success, the co. appearing to capacity houses at both opening performances of the 25th. There is no need of saying that the entire production at popular prices is indeed a treat for Milwaukee theatregoers, and indications point to large business throughout the entire engagement. Of course the interest is concentrated around Miss Simpson, who is due to give an advantage to the management of Red Feather, and throughout the entire week she has been the recipient of numerous floral offerings from her friends and admirers here. Week 2 The Beauty Doctor.

One of the leading musical events so far this year was that of the Arion concert at the Faber Theatre 23, with Franz Schumann-Heink as the chief soloist. The theatre was packed from orchestra to the gallery. The concert was finished as well as an artistic success. Frank Schumann-Heink, of course, was the leading attraction, and her marvelous voice has lost none of its beauty. Die Dreifligrat, a musical farce, played to a large audience at the Faber 25 and was extremely well rendered. The third series of the Burton Holmes lectures were given 27 to large houses at both the matinee and evening. Commencing 29, for three nights and two matinees, Lyman H. Moore's moving pictures.

The Indian Maid opened at the Star 25 to packed houses. The performance is composed of two burlesques and an olio consisting of Horion and La Trista, Sadie Hueston, Hughes and Hasletten, and the Seyona. Week 2 Persian Belles. Sunday opened at the Bijou 25 to full houses. Week 2 A Race for Life.

At the Crystal Theatre an entire new bill was presented 26, 27, in large houses. The headliners are Henrietta and Ferdinand, equilibrists. Among others comprising the bill are the Five Sagittate Jape, Sutton and Sutton, Rockaway and Conway, Charles R. Ward, and Theodore Ulmer.

Christian Bach's Orchestra played to another crowded house at the West Side Turn Hall Sunday afternoon, 26. These popular comedians, strung to the music loving public, especially those of moderate circumstances, and you can always depend upon hearing a choice programme.

INDIANAPOLIS.

Clara Bloodgood and an excellent co. presented The Truth at English's Nov. 21 to a fair sized audience. With well drawn characters, bright dialogue, amateur situations and moving scenes, the play was a moralist impression, besides pointing out the greatest value of telling the truth. As Becky Wadsworth, the untrustful wife, Miss Bloodgood was easy, natural and graceful, acting the part in a convincing way that was delightful. William J. Kelly was manly and forceful as the husband. J. E. Powers' performance of the gags for nothing was well received greatly to the success of the piece. Mrs. Holmes followed 24, giving two performances of All of a sudden Peggy. Herald several weeks in advance. The Jungle made its appearance for the same engagement 25-26, with the usual amount of alliteration.

Paula Edwards made her first appearance here at a star 23, presenting Princess Berger. Miss Edwards' winsome, bewitching manner and graceful dancing, more than stoned for her lack as a dancer, and as Princess Berger was a clever and funny. The comedy was of Eddie Purvis and Edward West. The much loved daughter, Bertram Wallis, F. J. Boyle, James G. Beaneey and Cecilia Shoula, all of whom have splendid voices, carried off the vocal honors.

The audience was appreciative and demanded encore after encore to all the song hits. Henriette Craman followed 24, giving two performances of All of a sudden Peggy. Herald several weeks in advance.

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The Frawleys presented The Dictator at the Lyceum 26-27. T. O. Daniel Frawley appearing as Brooks Travers, handling the part with consummate skill. Consuelo Bailey appeared to decided advantage, as did Lillian Ethel Norris. The rest of the cast were good.

David Towers, of the County Fair co., renewed engagement in this city during the engagement with Ned Burley.

Mrs. Turner made many friends here during his management of the Lyceum.

A fire of incendiary origin in the dressing room of Consuelo Bailey, at the Lyceum, morning of 20, for a week threatened the destruction of the entire play house. It was discovered in time by Mr. Frawley, who extinguished the flames and later led in the pursuit of the perpetrator. Reports say the fire bug was a young woman acting as Miss Bailey's maid, who started the fire to cover up a theft.

Spit, et al. the Day with Polly and I work sailing. A. E. Turner in a short time had audience 25. The new drawing card for the Shubert Stock co. will open with A Social Climax 2-3, and Alice Simpson, the new leading comedienne, opens 26 in A Temperance Town. JOHN F. LOGAN.

LOUISVILLE.

Theodore Bikel with a cast of excellent players gave excellent business to Macaulay's Theatre Nov. 25-26 in The County Chairman. Forty-five Minutes from Louisville, with singing comedians Currier and Ives, a notable and well received attraction 25-26, to be followed by Dixie Bell in The Story of the South 27.

Another day in When Knighthood Was in Flower is the offering of the New Music week of 26, drawing large business. Next offering, The War Correspondent.

The pattern of the Avenue here for the week's attraction 25-26 Howard Hall in his latest play, The Millionaire Detective. Business good. A Wife's Secret 2.

Otis Skinner was the object of marked social attention during his engagement at Macaulay's in The Day 2-3.

H. C. Williams is proving popular in the difficult rôle he has as successor to Harry Burke as principal designer at Macaulay's.

Harry Martell was one of the visitors of the week.

One of the Louisville plays recently produced a fine sketch of the play Bill showing the debut cast of Mary Anderson. It excited considerable interest, and there was added cause from the fact that J. F. Whiteside, now a prominent merchant of Louisville, was a member of the cast.

Work is rapidly progressing on the new theatre being erected here by the Independents, which is to be named the Mary Theatre. In its early stages it is not yet administratively organized, but the resident managers of the new house will be Ernest L. Aron. If this proves true it is doubtful if a more popular selection could have been made. Mr. Aron was for years dramatic critic of the "Courier Journal," was afterwards connected with several of the New York dailies doing editorial work, and has been on the road in a business capacity with such class attractions as Otis Skinner, Mary Anderson, Arnold Daly, and Rejane. CHARLES D. CLARKE.

DENVER.

Checkers was given for the first time in Denver the week of Nov. 18. It would doubtless have made an immense hit at the Taber, but it was somewhat below the Broadway standard, where it was booked. Hans Robert was acceptable in the name part, and Dave Ibrahim, Jr. played Push Miller with keen appreciation, but otherwise the co. was only fair.

Linus and the Lion 20-21. Hans Robert and the cast of the new house.

The Eye Witness, at the Princess, is a wonder of stage mechanism. There is a water scene in which a leap is very realistic, a little bridge over which a leap is made by a real automobile, and a terrible cyclone.

What more could one ask for? It is presented by a capable co. of actors and evidently delighted the patrons of the house. Queen of the Highlanders 2-8.

The Hoosier packed the Taber at every performance. It is amusing and well acted. Guy Bates Post was satisfying as Joe Lucy. Ade Nevill's portrayal of the mother-in-law was excellent. Helene Lockhart, Ernest Lamson, H. S. Hashida, Horace Newcomer, and Ralph Dean were notably good in their various parts.

Particular interest is attached to the engagement of The Maid and the Nun at the Taber 25-1, as the leading woman, Elizabeth Spencer, is one of the co.'s most popular society matrons, and her first engagement on the road, though she appeared here at the Orpheum when she originated the name part in Ruth Bryan Lovett's sketch. Mrs. S. Holmes, Detective. Adele Wentworth, another young woman well known in the social circles of Denver, is playing her first professional engagement with this co. Yankee Concert 2-8. Buster Brown 9-15. Sultan of Sulu 16-22.

At Cripple Creek is a good drawing card at the Casino.

The Tivoli Opera co. presented The Mocking Bird 16-24 in a manner quite worthy of a \$2 organization, yet the best seat at the Tivoli is but 75 cents. Denver is beginning to appreciate this very excellent co., and business is increasing each week. Adele Hemm has a voice of remarkable strength and beauty. Harry Davies, Amy Lester, and Teddy Webb added much to the success of The Mocking Bird. Gladys Girod will be presented 25-26, and will introduce two new members of the co., Joseph W. Smith and Francis Carrier.

MINNEAPOLIS.

Mary Burgess in The County Fair played a fairly well patronized half week's engagement at the Metropolitan Nov. 20-22. Mr. Burgess appeared in his old character of Abigail Prue, which made him famous with theatregoers of some years ago. Dauntly Paula Edwards in The Princess Berger played a successful half week's engagement 23-25. Paula Edwards made house of fools here during her last visit, though the number was greatly added to during her last engagement. Eddy Garvie handled the leading comedy rôle with much success, aided by Edward West. F. J. Boyle displayed a remarkable basso in the rôle of Baron Lombardo. James Rooney and Bertram Wallace also appeared to advantage. Rose Cook deserves mention. Jeff De Angeles 23. Crane-Jeffries 30.</

Pilsen 5. Barbers Brothers in Ireland 10. Libeuvine. Plaintiff, H. C. T. L. 12. A Child of the Streets 13. Jeffers in Kentucky 14. William H. Crane and Ellis Jeffers in the States to Conquer 15.—ITEM: Manager Evans M. Ryleigh of the Grand has just returned from a business trip to Chicago.

DETROIT.—POWERS' GRAND J. F. Gleason, mgr.; William V. Mong in The Clay Baker Nov. 20; good house, the min. Thru' the Rye 22 pleased good house. Wilton Lackaye in The Law and the Man 24; good business; pleased. The Tenderfoot 27 pleased large audience. Al G. Field's Minstrels 28. Captain Corcoran 29; matinee and night. David Corcoran 29. Gingerbread Man 30. Captain Corcoran 28. The Sweethearts 3. Foxy Grandpa 4. Illinois Minstrels (local) 5. Prince of Pilsen 7. The Empire 8.—BIJOU (A. Siegfried, mgr.): Bill for week drew good business. Lucania Trio, Clemens Brothers, Arthur Stewart and Keeley Sisters, Lloyd Spencer, Rodney Melbourne, and Dixie Harris.

DANVILLE.—GRAND (George W. Chatterton, Jr., mgr.): Com' Thru' the Rye Nov. 22; good business; pleased. Wilton Lackaye in The Law and the Man 24; good business; pleased. The Tenderfoot 27 pleased large audience. Al G. Field's Minstrels 28. Captain Corcoran 29; matinee and night. David Corcoran 29. Gingerbread Man 30. Captain Corcoran 28. The Sweethearts 3. Foxy Grandpa 4. Illinois Minstrels (local) 5. Prince of Pilsen 7. The Empire 8.—BIJOU (Fred Hartman, mgr.): Week 19-24: Lou Wells, Dudley, Chesly and Burns, Bell Boy Roy Sutton and Sutton, and kinodrome; business good. 24-1: Russell and Held. Monsieur Herbert. George W. Evans and Ed Martin' dogs and monkeys.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): The Strollers Nov. 20; very good, to medium business. Comin' Thru' the Rye 22; pleased capacity. Wilton Lackaye in The Law and the Man 22; good business; pleased. The Tenderfoot 23 (local) pleased capacity. Captain Corcoran 24; pleased capacity. Human Hearts 25; matinee and night. Alice in Wonderland 26. Field's Minstrels 27. The Umpire 28 (return). The Gingerbread Man 29. When Knighthood Was in Flower 1. Captain Corcoran 2 (return). Henrietta Crossman 4. Prince of Pilsen 6.

LINCOLN.—BROADWAY (George W. Chatterton, lessee and mgr.): Homer W. Alvey, res. mgr.): Volunteer Organist Nov. 21; demanded big money; scenery did not arrive. Peck's Bad Boy 22 pleased to heavy house. Howe's moving pictures 24 pleased two crowded houses. American Repertoire co. opened week 25 to crowded, well pleased houses. Hap Ward in No. Yet, but Soon 4. Barker, Brown and co. 10, 11. In Bohemian Girl and Martha. Child of the Street 12. Oriental Burlesques 13. Black Crook, Jr., 18. Everybody Works but Father 19. Texas Rangers 23. The Pit 27.

KANKAKEE.—ARCADE OPERA HOUSE (C. W. Purcell, mgr.): Human Hearts Nov. 20 pleased excellent business. Roselle Knott in The Duchess of Devonia 21 canceled. The Ellery Band 24 canceled. An Orphan's Prayer 26 pleased good business. Hohmann in New York 29. Y. M. C. A. 30. Ralph of Rhong 1. Murray and Mack 4. Peck's Bad Boy 8. Jolly American Tramp 15. The Belle 18. Black Crook, Jr., 20.—BIJOU (Mrs. Dan Siegfried, mgr.): Continues to please crowded houses.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.): W. L. Bushy, res. mgr.): Voluntee Organist Nov. 21; demanded big money; scenery did not arrive. Peck's Bad Boy 22 pleased to heavy house. Howe's moving pictures 24 pleased two crowded houses. American Repertoire co. opened week 25 to crowded, well pleased houses. Hap Ward in No. Yet, but Soon 4. Barker, Brown and co. 10, 11. In Bohemian Girl and Martha. Child of the Street 12. Oriental Burlesques 13. Black Crook, Jr., 18. Everybody Works but Father 19. Texas Rangers 23. The Pit 27.

EAST ST. LOUIS.—BROADWAY (A. A. Hunt, mgr.): Breton Stock co. in The Little Minister and A Ragged Hero Nov. 19-24. A Jolly American Tramp 25; attendance good. Breton Stock co. in nameless play 26-27. BURLINGTON (L. E. Land, mgr.): Burlingame Stock co. in California 19-26. Same co. in The Showaway 26 pleased crowded houses.—ITEM: During one performance of A Ragged Hero a horse taking part became unmanageable and fell into orchestra; no one hurt.

ROCKFORD.—GRAND (George C. Sackett, mgr.): The Brunch Buster Nov. 19; fair house. The Poor Council 20 pleased good house. Dolly Carter 21; good house. The Gingerbread Man 22; matinee and evening. Delighted Latin house. Madame Blauvelt and The War Correspondent canceled. Little Jack Horner 28. The Umpire 29. The Beauty Doctor 30. The Squaw Man 1. Leopold Winkler 2. The Red Feather 3. Williams and Walker 17.

TAYLOREVILLE.—ELKS' Gerry Hogan, mgr.): Marc (magician) Nov. 15 delighted a large audience. The Gentleman Burglar 18 failed to please a good house. A Jolly American Tramp 21. The Mayor of Tokio 25. A Texas Ranger 1. A Gentleman Burglar 2. Henrietta Crossman 3. Rogers Brothers in Ireland 4. Happy Ward 5. The Mad Love 6. Black Crook, Jr., 7. Wonderland 8. A Child of the Streets 9. In Old Kentucky 10.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Grand Stock co. Nov. 26-30 continues to draw very good house. G. Field's Minstrels 1. FANNING'S BIJOU (Allen Jenkins, mgr.): McPadron's Plate 20; Blanche Walsh in The Woman in the Case 20. Dorothy Vernon of Haddon Hall 1. Plate O'Hara 25.—PEOPLE'S (Pedley and Burch, mgrs.): The High Flyer 22-24 drew ordinary houses; mediocre performance. The Rajah of Rhong 25 played to two good houses; giving satisfaction. Dixie Girl 2.

FORT WAYNE.—MAJESTIC (M. R. Rice, mgr.): Little Johnny Jones with Bobby Barry in the cast. Nov. 20; good house. The Girl from Out Yonder 21; fair house. Forty-five Minutes from Broadway 22; two capacity houses; pleased. David Carson 23; two good houses. Thorns and Orange Blossoms 25; packed house. East Lynne 27. Digby Bell in The Education of Mr. Pipp 29; matinee and evening. Comin' Thru' the Rye 30. How Baxter was in 1.

LOGANSPORT.—DOWLING John E. Dowling, prop. and mgr.): The Jungle 24 pleased small house. The Orientals 27 pleased good house. Dixie Girl 29; good attraction; pleased good house and night. The Redemption of David Carson 29. Virginia Barnes 3. Forty-five Minutes from Broadway 4. Beauty Doctor 10. East Lynne 12. Umpire (Fred Hance) 13. Dorothy Vernon of Haddon Hall 14. Duchess of Devonshire (Roselle Knott) 15.

MICHIGAN CITY.—ARMORY OPERA HOUSE (W. F. Woodson, mgr.): Hubbard, of Rockover fame lecture, for Elks' benefit Nov. 23; very entertaining. U. S. Navy moving pictures by Legg Lewis of the U. S. Navy 24; very fine. Dora Thorne 29. Ole Olson 1. Human Hearts 3.—ITEM: The paper is up in the new theatre, the Grand, to be opened 4 with The Umpire.

HAMMOND.—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.): G. Young's annual concert (local) Nov. 24; moderate house. The House of Mystery 25-26; opening with In the Hands of the Cat; failed to please. Other plays: Secret Service Sam 2. Holligan in New York 9. In Old Kentucky 16. The Universe 23. The Trust Busters 25.

LA PORTE.—THEATRE (Central States Theatre Co.; John W. Moore, mgr.): Harry Watson Cornell Nov. 21 (lecture) drew well. Fast Mail 22 pleased a good house. What Happened to Jones 26 satisfied a good house. William V. Mong in The Clay Baker 27 delighted a good house. The Poor Relation 28. Ole Olson 29. The Pit 4.

HUNTINGTON.—THEATRE (H. E. Bonebrrough, mgr.): When Knighthood Was in Flower Nov. 20; first-class co. and pleased. Comin' Thru' the Rye 28. Noholy's Club 29. Brown of Harvard 30. Rollingick Girl 10. Dorothy Vernon of Haddon Hall 13. Fantasy 19. Forty-five Minutes from Broadway 22.

MUNCIE.—WYOR'S GRAND (H. R. Wyor, mgr.): Oriental Burlesques Nov. 19 to fair house. Forty-five Minutes from Broadway 20 delighted a fine house. At the Old Cross Roads 22 to good house; pleased audience. The Jungle 23 to poor house. My Dixie Girl 24 to fair business matinee and evening.

FRANKFORT.—OPERA HOUSE (G. E. Young, mgr.): Uncle Si Haskins 20. Fred 19 failed to appear. Harry's Dream 20; fair, to tephany house. A Country Kid 1. Dorothy Vernon of Haddon Hall 6. That Little Swoon 14. They Want Me 20.

WASHINGTON.—SPINK'S OPERA HOUSE (T. F. Spink, mgr.): Texas Sweethearts Nov. 19 pleased good audience. The Great Philmon 21, 22 pleased good audience. Holligan in New York 22; fair house; pleased. The Rajah of Rhong 23. Aristocratic Tramp 27. Humpy Dumpty 28.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): A Country Kid Nov. 24 to good house. Miss 21 pleased fair house. Fast Mail 22; good house; pleased. Henry Norton in East Lynne 23. The Clay Baker 3. Band concert 7 (local).

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Helmreich, mgr.): The Americans 20. Nature, A Game of Hearts, An Oklahoma Romance, A Man o' War's Man, and Dr. Jekyll and Mr. Hyde 21. The Poor Relation 22; good business. The War Correspondent 23; poor business and performance. Wilton Lackaye 24; excellency; pleased. The Gingerbread Man 25. The Snow Man 26. Human Hearts 28. The Beauty Doctor 29. North Brothers' Stock co. 10-16.

KEWAUNEE.—OPERA HOUSE (Frank P. Shultz, mgr.): Dulwymore Stock co. Nov. 19 in A Royal Slave and Nature's Nodder pleased good houses. U. T. C. 20 played to good house. Captain Corcoran 22 pleased a large audience. The Show Girl 28. Harry and Mack in Around the Town 30. Black Crook, Jr., Burlesque co. 1. The Umpire 6. The Pit 8. David Carson 10.

JOLIET.—THEATRE (J. T. Henderson, mgr.): The Black Crook, Jr. Nov. 21 to poor business. The Beauty Doctor 24; to poor business. Little Jack Horner 25; poor business and performance. Wilton Lackaye 26; excellency; pleased. The Gingerbread Man 27; matinee and night. The Snow Man 28.

OTTAWA.—THEATRE (Direction Chamberlin, Harrington and Co.; W. A. Peterson, res. mgr.): The Yankee Council Nov. 21 to medium. John Henshaw in Captain Corcoran 22 pleased good audience. A Texas Ranger 23 to small business. Uncle Si Haskins 27 to good business. An Orphan's Prayer 29. Black Crook 30. The Redemption of David Carson 3.

WILLESTVILLE.—LYRIC (P. R. Hallam, mgr.): Choral Symphony Nov. 21 (local); good to big house. Johny American 22; very good. Two good houses; pleased. Fred Baker 23; in The Umpire 25; excellent; tephany house. Fantasy 27 pleased good house. Virginia Barnes 1. matinee and night. In Camille and The Love Letter. Woman of Mystery 2.

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GALVESTON.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): The Show Girl Nov. 22 pleased good house. De Wolf Hopper in Hamptondale delighted large audience 23. The Squawman 26 pleased good business. Story of the Reformation 27 (local). The Smart Set 28. The Shoe Fly Regiment 30.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Winnemac Brothers Nov. 19-24; good audience to record crowd at Saturday matinee. Little Jack Horner canceled; also Duchess of Devonshire. At the Old Cross Roads 3. The Butlers 26-1 pleased fair houses.

MONTGOMERY.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): The Show Girl Nov. 21 disappointed good house. A Texas Ranger 26 pleased medium house. The Squaw Man 27; excellent co.; delighted large audience. Flora De Voss 29.

CANTON.—GRAND (P. B. Powers, mgr.): The Show Girl Nov. 22; good, to large attendance. The Umpire 23; very good, to S. R. O. Human Hearts 27; fair to fair house. Russell Brothers in The Great Jewel Mystery 28 canceled. Murray and Mack 1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, mgr.): Nettie, the Newsboy, Nov. 25 did fair. The Beauty Doctor 26 to large business.

Rufus Rustus Minstrels 26; fair. Black Crook, Jr., 29. Human Hearts 2.

HOPESTON.—MCFERREN (A. L. Knox, mgr.): The Beauty Doctor Nov. 20 pleased good house. Elmer's Band 24 canceled. When Knighthood Was in Flower 28; good advance sale. Cole and Johnson 20.

House 24 pleased good attendance.

CLINTON.—BENWICK OPERA HOUSE (J. C. Seibert, mgr.): Butler's Bad Boy 25 to light business in Peck's Bad Boy 20.

ATTICO.—THEATRE (Charles Boque, mgr.): An American Tramp Nov. 20 pleased good house.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Little Johnny Jones Nov. 19; big house; pleased. Tom Lewis and Stella Tracy made hits. Henrietta Crossman in All-of-Sudden Peggy 20; drew well and pleased. The Jungle 22 pleased two large audience. The Walls of Jericho 1—AUDITORIUM (Harry G. Sommers, mgr.): William H. and Joseph Jefferson in Playing the Game 19 pleased light business. The Fast Mail 21; good. Maclyn Arbuckle in The County Chairman 22 pleased fair house. Thomas Jefferson in Rip Van Winkle 1.

ELKHART.—BUCKLEN OPERA HOUSE (H. G. Sommers, mgr.): F. T. Timmins Nov. 19; fair business. Buster Brown's Holiday canceled. Little Egypt Burlesques 22; good; fair patronage; pleased. The County Chairman 23; matinee and night. The Walls of Jericho 1—AUDITORIUM (Harry G. Sommers, mgr.): William H. and Joseph Jefferson in Rip Van Winkle 1.

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ATTICO.—THEATRE (Charles Boque, mgr.): An American Tramp Nov. 20 pleased good house.

STERLING.—ACADEMY (M. C. Ward, mgr.): Rufus Rustus Minstrels 6 pleased good business.

CLINTON.—GRAND (J. E. Williams, mgr.): The Beauty Doctor Nov. 20; good house.

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CLINTON.—GRAND (J. E. Williams, mgr.): The Beauty Doctor Nov. 20; good house.

ATTICO.—THEATRE (Charles Boque, mgr.): An American Tramp Nov.

fair house. Jane Kenmar in *The Toast of the Town* 22; good co.; fair house. William H. West's Jubilee Minstrels 22; fair house; pleased. Wednesday 22 delighted capacity. The Yankee Clews 22. The Vanderbilt Cup 22. Sergeant Kitty 1. We Are 22. R. W. Wells, mgr.: splendid. A. G. Field's Give Clark's Day and Play Circus. Very ill. Anna and Paul Fay Puhman; the Lassons, comedy novelty act; Ed Cannon,漫游者; Miles Davis, variety; the Delavers, singers and dancers; G. M. Martini, illustrated song. "House of the Church Bell"; Elsie and Kleinle, acrobatic pantomime. G. F. A. Campbell, mgr.: Doing well and making money. O. C. Smith's comedy. *A Trip to Paris*, will be the bill. *ITEM*: Arthur Poyer and his band disbanded here after their performance 22.

DAVID J. AUGUST.

LAURENCE.—CRAWFORD'S OPERA HOUSE (Bianchi, Cubanian, mgr.): The Bandit Nov. 22; excellent, to good business. The Girl and the Bandit Nov. 22; excellent, to good business. The County Chairman 16 delighted a large audience. A Ragged Hero 17; two fair houses. West's Minstrels 19; fair crowd; pleased. The Arctic Players Nov. 19-21; fair attendance. Wonderland 25 proved most enjoyable; patronage good, at advanced prices. Jane Kenmar in *The Toast of the Town* 20; excellent to good attendance. Ezra Kendall in *Old Kentucky* 21; to good attendance; pleased. **THE PLAYS** (Albert and Charles Cunningham, mgr.): very ill. Devil's Five 5; excellent business.—**ITEM**: Manager L. M. Crawford spent a few days as the guest of Maurice Cunningham. Charles Keane, treasurer of the Grand, has returned from Chicago.

PONT SCOTT—DAVIDSON'S (Harry C. Bruch, mgr.): Wonderland Nov. 17 pleased good business. *Vivian Grandpa* 20 to good house. On the Bridge at Midnight 25 satisfied fair house. The High Rollers 6. Under Southern Skies 8. Lyman Twins 10. The Shoplifter 13. Jane Kenmar 14. Mildred Holland 15. Thoms and Orange Blossoms 17. The Minister's Son 22. *Princesses* 24. Louis James 21.—**ITEM**: *ITEM* (H. C. Bruch, mgr.): good business week 19; Jimmie Manly, Oscar Hall, Estelle Brooks and Maggie Ray; Jess Hazel, William Brown, and Grandville and Seymour.

PARSONS—ELKS' (Karl Woodruff, mgr.): Hyatt Comedy co. Nov. 19-21 at popular prices; crowded houses. A Ragged Hero 22 failed to appear. Crawford's moving pictures 23; good to poor house. Uncle Josh Spruey 24 pleased fair house. West's Minstrels 26. A Crown of Thorns 26. *Coy Corner* 26. Cumberland 26. *Old Kentucky* 26. The Slow Poke 1. Sultan of Sulu 5. *ITEM*: **LYRIC** (Nest and Robinson, mrs.): Vandervee week 18; De Lays, Professor Stickney, Cowles and Alder. Week 25: Olga, the Rehus, and De Valde and Zeidler.

BOLIA—GRAND (C. H. Wheaton, mgr.): Al. G. Field Nov. 19; good, to fair business. In Old Kentucky 21; pleased capacity. Jane Kenmar in *The Toast of the Town* 22; good, co. and business. *A Gambler's Daughter* 24; matinee and evening; good co. and business. Kittehs' Band 25; good, to poor house (bad weather). On the Bridge at Midnight 22. *The Slow Poke* 1. Sultan of Sulu 6. Under Southern Skies 7. High Flyer 8.—**ITEM**: One of the best co. this season was in Old Kentucky.

COLUMBUS—CHICHESTER (W. E. McGhie, mgr.): A Ragged Hero 22 failed to appear, giving no notice. Kittehs' Band 23; good, to good attendance and business. A Crown of Thorns 24. *Old Kentucky* co. 20-21. Under Southern Skies 2. Carter, the Magician (local lecture course) 4. W. B. Pation in *The Slow Poke* 5. Happy Holligan 7 canceled. Thoms and Orange Blossoms 10. Lyman Twins 15.—**ITEM**: Manager McGhie reports Christmas and New Years open.

CHARLOTTE—RETIRE (Fred L. Williams, mgr.): The Blister Girl Nov. 22; good; deserved better house. Kittehs' Band 23 pleased good attendance and business. A Crown of Thorns 24. *Old Kentucky* co. 20-21. Under Southern Skies 2. Carter, the Magician (local lecture course) 4. W. B. Pation in *The Slow Poke* 5. Happy Holligan 7 canceled. Thoms and Orange Blossoms 10. Lyman Twins 15.—**ITEM**: Manager McGhie reports Christmas and New Years open.

PITTSBURG—LA BELLE THEATRE (W. W. Bell, mgr.): Home and Nix Nov. 18; fair house and co. In Old Kentucky 19 pleased a good house. The Arrival of Kitty 20; good house and co. The Toast of the Town 21; large house; pleased. A Ragged Hero; poor house; fair co. Crown of Thoms 26. Kittehs' Band 27. *Jane Kenmar* in *The Toast of the Town* 7. Yale's Devil's Auction 11. Miss America 19. Buster's Holiday 27. The Squaw Man 4. The Holy City 10. At Coy Corner 9.

JUNCTION CITY—OPERA HOUSE (T. E. Williams, mgr.): As Told in the Hills Nov. 24; good co. and business. The Vanderbilt Cup 20. The Arrival of Kitty 4 canceled. Jane Kenmar in *The Toast of the Town* 7. Yale's Devil's Auction 11. Miss America 19. Buster's Holiday 27. The Squaw Man 4. The Holy City 10. At Coy Corner 9.

ARKANSAS CITY—RANNETTE'S FIFTH AVENUE THEATRE (Merritt Jeffries, mgr.): *Cowboy Girl* Nov. 10 pleased crowded house. Two Merry Tramps 10. *ITEM*: *ITEM* and business. King of Tramps 10. Lyman Twins 20. *ITEM*: *ITEM* 22. *ITEM*: The house has been doing a record breaking business this season.

LAWRENCE—POWER SOCK OPERA HOUSE (Irving Hill, mgr.): *Vivian Grandpa* Nov. 21; fair co. and house. Old Kentucky 22; good house; pleased. Jane Kenmar in *The Toast of the Town* 24; excellent, to fair house. Wonderland 27. As Told in the Hills 28.

ATCHISON—THEATRE (E. S. Brigham, lessee; A. B. Lewis, mgr.): Jane Corcoran in *The Toast of the Town* Nov. 25; good house. Ezra Kendall 26; good co. pleased. A Gambler's Daughter 27. *ITEM*: *ITEM* (local 26); As Told in the Hills 2. Devil's Auction 3.

HUTCHINSON—HOME (W. A. Lee, mgr.): Parasol Nov. 19; splendid co.; S. R. O. Josh Spruey 20; fair co. and business. Frank Mahan's Minstrels 21; good co. and business. A Pair of Country Kids 24; good co. and house.

EMPORIA—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Ike and Abby Nov. 12; fair house; pleased. Happy Holligan 13; fair house; pleased. Lyman Twins in *The Hustlers* 17 pleased good house.

WINFIELD—GRAND (George G. Gary, mgr.): *Paradise* Nov. 21; excellent, to large business. Hoover Girl 22; good co. and house. A Ragged Hero 23. Devil's Auction 24.

EMPORIA—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): As Told in the Hills Nov. 22; good house; pleased. Kansas Sunflower 23; fair house; pleased. West's Minstrels 24 pleased good house.

GOTTAWA—BOHRBAUGH (S. R. Hubbard, mgr.): In Old Kentucky Nov. 22 pleased good business. The Kittehs' Band 23; excellent, to fair business. As Told in the Hills 27.

PEABODY—MASONIC OPERA HOUSE (F. H. Prescott, mgr.): *A Poor Relation* Nov. 15 pleased good business. Lecture Association 20. Monte Cristo 28.

SOLTON—HINNEN'S OPERA HOUSE (George Hinzen, mgr.): *My Friend from Arkansas* Nov. 26; they and Abby 30.

KENTUCKY.

PADUCAH—KENTUCKY (Thomas W. Roberts, mgr.): The Ruth Grey co. week Nov. 19-24 pleased splendid business. The Grey's specialties are high class. Arthur Dunn in *The Little Joker* 20; large and well pleased house. Depew-Burdette Stock co. (return) 27-30. *Fantana* 1. *The Land of Nod* 2. *Girl from Hawpind* 7. *A Woman of Mystery* 8. *Charles Grapewin* 10. *George Sladey* 11. *Kansas*' Minstrels 12. *The Moonshiner's Daughter* 13. *Frank Daniels* 14. *Nettie the Waitress* 15.

MORGANFIELD—GRAND (Lucien Denry, mgr.): *Holligan's Troubles* Nov. 20; mediocre, to poor house. Dorothy Vernon of Haddon Hall 30. Ex-Governor Bob Taylor lecture. Castles in the Air 1. for County Library. Denton Palmer 8. Billy Kersands' Minstrels 15. Uncle Josh Spruey 20. The Missouri Girl 31.

HENDERSON—PARK (L. D. Smith, mgr.): Kennedy Players Nov. 24; return date, matinee and night; fair performance and house. American Amusement co. 25-26; good business and fair performance. Household co. 26. *Humpy Dumpty* 30. Al. G. Field's Minstrels 31.

MARYSVILLE—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): *T. M. Russell* business Nov. 22; splendid co. and fair house. *Girl of the Street* 23; poor co. and business. Al. G. Field's Minstrels 23.

OWENSBORO—GRAND (Fidelity and Birch, mgrs.): *The Girl of the Streets* Nov. 20; tempestuous house; very good performance. An Aristocratic Tramp 24; fair audience; pleased. Al. G. Field 4. Amelia Bingham 11. Prince Chap 12.

LEXINGTON—OPERA HOUSE (Charles Scott, mgr.): *Otis Skinner in The Duel* Nov. 21; to capacity. Anna Eva 26-27; vaudville; good business. Ogle Nethersole 28-30 in Second Mrs. Tanqueray. The labyrinth and Sappho.

RICHMOND—GRAND (Wines, Creekmore and Baxter, prop.): *Girl of the Streets* Nov. 21 pleased large audience.

SOMERSET—GEN. OPERA HOUSE (T. M. Thatcher, mgr.): *Wood Sisters* closed a good week Nov. 24. A Thoroughbred Tramp 30.

LOUISIANA.

ALEXANDRIA—RAPIDES (Edwin H. Flagg, res. mgr.): *Camille d'Arville* in *The Belle of London* Nov. 22 pleased good business. *Madame Lipstick and Samuel Thorpe* in *The Orphans* 23 greeted and satisfied audience co. *The Girl of the Sun* 24-26; satisfactory performance and co. large houses. *The Runaway* 2. *The Great White Way* 4-5. *The Unwritten Law* 6-7. *FRANKLIN SQUARE* (John F. Burke, res. mgr.): Edward Harrigan in *Old Lavender* 20-21 delighted fair audience.

NEW YORK DRAMATIC MIRROR

SHAWSBURY—GRAND (Sam Nov. 18. *Outrageous Old Maid* 19. *Outrageous Old Maid* 20-21; good audience. *Spirits* 20. *Madame Lipstick* 21. *The Little Joker* 22; excellent. *Prince* 23 and *A Paradise of Lies* 24; mediocre. *Prisoner's Minstrels* 25. *Lights of Prince* 26. *Twinkie Whistler* 4. Arthur Dunn in *The Little Joker* 5. *Prisoner's Minstrels* 26. *Light of Prince* 27. *Twinkie Whistler* 4. Helen Grantley in *Loco Miss Daze* 18. Charles R. Morris in *Loco Miss Daze* 19. *Loco Miss Daze* 20. *Loco Miss Daze* 21. *The Valentine* 22. *Loco Miss Daze* 23. *Loco Miss Daze* 24. *Loco Miss Daze* 25. *Loco Miss Daze* 26. *Loco Miss Daze* 27. *Loco Miss Daze* 28. *Loco Miss Daze* 29. *Loco Miss Daze* 30. *Loco Miss Daze* 31. *Loco Miss Daze* 32. *Loco Miss Daze* 33. *Loco Miss Daze* 34. *Loco Miss Daze* 35. *Loco Miss Daze* 36. *Loco Miss Daze* 37. *Loco Miss Daze* 38. *Loco Miss Daze* 39. *Loco Miss Daze* 40. *Loco Miss Daze* 41. *Loco Miss Daze* 42. *Loco Miss Daze* 43. *Loco Miss Daze* 44. *Loco Miss Daze* 45. *Loco Miss Daze* 46. *Loco Miss Daze* 47. *Loco Miss Daze* 48. *Loco Miss Daze* 49. *Loco Miss Daze* 50. *Loco Miss Daze* 51. *Loco Miss Daze* 52. *Loco Miss Daze* 53. *Loco Miss Daze* 54. *Loco Miss Daze* 55. *Loco Miss Daze* 56. *Loco Miss Daze* 57. *Loco Miss Daze* 58. *Loco Miss Daze* 59. *Loco Miss Daze* 60. *Loco Miss Daze* 61. *Loco Miss Daze* 62. *Loco Miss Daze* 63. *Loco Miss Daze* 64. *Loco Miss Daze* 65. *Loco Miss Daze* 66. *Loco Miss Daze* 67. *Loco Miss Daze* 68. *Loco Miss Daze* 69. *Loco Miss Daze* 70. *Loco Miss Daze* 71. *Loco Miss Daze* 72. *Loco Miss Daze* 73. *Loco Miss Daze* 74. *Loco Miss Daze* 75. *Loco Miss Daze* 76. *Loco Miss Daze* 77. *Loco Miss Daze* 78. *Loco Miss Daze* 79. *Loco Miss Daze* 80. *Loco Miss Daze* 81. *Loco Miss Daze* 82. *Loco Miss Daze* 83. *Loco Miss Daze* 84. *Loco Miss Daze* 85. *Loco Miss Daze* 86. *Loco Miss Daze* 87. *Loco Miss Daze* 88. *Loco Miss Daze* 89. *Loco Miss Daze* 90. *Loco Miss Daze* 91. *Loco Miss Daze* 92. *Loco Miss Daze* 93. *Loco Miss Daze* 94. *Loco Miss Daze* 95. *Loco Miss Daze* 96. *Loco Miss Daze* 97. *Loco Miss Daze* 98. *Loco Miss Daze* 99. *Loco Miss Daze* 100. *Loco Miss Daze* 101. *Loco Miss Daze* 102. *Loco Miss Daze* 103. *Loco Miss Daze* 104. *Loco Miss Daze* 105. *Loco Miss Daze* 106. *Loco Miss Daze* 107. *Loco Miss Daze* 108. *Loco Miss Daze* 109. *Loco Miss Daze* 110. *Loco Miss Daze* 111. *Loco Miss Daze* 112. *Loco Miss Daze* 113. *Loco Miss Daze* 114. *Loco Miss Daze* 115. *Loco Miss Daze* 116. *Loco Miss Daze* 117. *Loco Miss Daze* 118. *Loco Miss Daze* 119. *Loco Miss Daze* 120. *Loco Miss Daze* 121. *Loco Miss Daze* 122. *Loco Miss Daze* 123. *Loco Miss Daze* 124. *Loco Miss Daze* 125. *Loco Miss Daze* 126. *Loco Miss Daze* 127. *Loco Miss Daze* 128. *Loco Miss Daze* 129. *Loco Miss Daze* 130. *Loco Miss Daze* 131. *Loco Miss Daze* 132. *Loco Miss Daze* 133. *Loco Miss Daze* 134. *Loco Miss Daze* 135. *Loco Miss Daze* 136. *Loco Miss Daze* 137. *Loco Miss Daze* 138. *Loco Miss Daze* 139. *Loco Miss Daze* 140. *Loco Miss Daze* 141. *Loco Miss Daze* 142. *Loco Miss Daze* 143. *Loco Miss Daze* 144. *Loco Miss Daze* 145. *Loco Miss Daze* 146. *Loco Miss Daze* 147. *Loco Miss Daze* 148. *Loco Miss Daze* 149. *Loco Miss Daze* 150. *Loco Miss Daze* 151. *Loco Miss Daze* 152. *Loco Miss Daze* 153. *Loco Miss Daze* 154. *Loco Miss Daze* 155. *Loco Miss Daze* 156. *Loco Miss Daze* 157. *Loco Miss Daze* 158. *Loco Miss Daze* 159. *Loco Miss Daze* 160. *Loco Miss Daze* 161. *Loco Miss Daze* 162. *Loco Miss Daze* 163. *Loco Miss Daze* 164. *Loco Miss Daze* 165. *Loco Miss Daze* 166. *Loco Miss Daze* 167. *Loco Miss Daze* 168. *Loco Miss Daze* 169. *Loco Miss Daze* 170. *Loco Miss Daze* 171. *Loco Miss Daze* 172. *Loco Miss Daze* 173. *Loco Miss Daze* 174. *Loco Miss Daze* 175. *Loco Miss Daze* 176. *Loco Miss Daze* 177. *Loco Miss Daze* 178. *Loco Miss Daze* 179. *Loco Miss Daze* 180. *Loco Miss Daze* 181. *Loco Miss Daze* 182. *Loco Miss Daze* 183. *Loco Miss Daze* 184. *Loco Miss Daze* 185. *Loco Miss Daze* 186. *Loco Miss Daze* 187. *Loco Miss Daze* 188. *Loco Miss Daze* 189. *Loco Miss Daze* 190. *Loco Miss Daze* 191. *Loco Miss Daze* 192. *Loco Miss Daze* 193. *Loco Miss Daze* 194. *Loco Miss Daze* 195. *Loco Miss Daze* 196. *Loco Miss Daze* 197. *Loco Miss Daze* 198. *Loco Miss Daze* 199. *Loco Miss Daze* 200. *Loco Miss Daze* 201. *Loco Miss Daze* 202. *Loco Miss Daze* 203. *Loco Miss Daze* 204. *Loco Miss Daze* 205. *Loco Miss Daze* 206. *Loco Miss Daze* 207. *Loco Miss Daze* 208. *Loco Miss Daze* 209. *Loco Miss Daze* 210. *Loco Miss Daze* 21

Dear and Avey Nov. 22 pleased fair house. W. B. Patton 24 opened; business good matinee and night. *Ninety of Tokyo* 27. Ethel Fuller 29. *Foxy Grandpa* 30. *Imperial Colored Comedy* co. 1. Dora Thorne 2. *As Told in the Hills* 8.

CAROLTON-WILCOXON OPERA HOUSE (W. H. Hutchinson, Jr., mgr.): W. B. Patton in *The Show-Poke* Nov. 20 pleased large audience. *Foxy Grandpa* 24.—ITEM: W. H. Hutchinson, of this place, has sold the *Imperial Colored Comedy* co. Wilcoxon and will assume its management.

HANNIBAL-PARK (J. R. Price, mgr.): The *Price* Nov. 20; excellent, to fair business. John E. Hemshaw in *Captain Careless* 27. *Foxy Grandpa* 31. Rogers Brothers 3. *Hap Ward* 6. *Mad Love* 7.

LAMAR-OPERA HOUSE (J. S. Moore, mgr.): On the Bridge at Midnight Nov. 21 pleased small audience. Dora Thorne 23; best of the season. *Hans Hanson* 26. *Lyman Twins in The Rustlers* 3. *The Midnight Flyer* 5. *Lost in New York* 13.

KIRKSVILLE-BARRINGTON THEATRE (Kathleen Harrington, mgr.): *Key and Avey* Nov. 23; good business and performance. *Henderson Stock* co. one week 26.

MACON-BLUES (H. Logan, mgr.): *Key and Avey* Nov. 23; small house; pleased. *Mayor of Topeka* 28.

POPLAR BLUFF-FRATERNAL OPERA HOUSE (W. R. Hays, mgr.): Crawford's moving pictures Nov. 19, 20 pleased fair business.

MONTANA.

MISSION-L. UNION OPERA HOUSE (C. A. Harms, mgr.): *James O'Neill in Monte Cristo* Nov. 18 pleased good house. *Leonevallo* 18 delighted fair audience. *Quincy Adams Sawyer* 17 pleased good house. *Weinberg Children* 19. *Florence Gale* 4. *Kerry Gow* 5. *Peggy from Paris* 20. *Florence Gale* 4. canceled.

MISSOURI-THEATRE (George A. Miner, mgr.): *Florence Roberts in The Strength of the Weak* Nov. 20; unsatisfactory, to fair house. John Griffith in *Richard III* 22; good house—joined. *Nelson-Gene Pictures* 20. *Arizona* 4. *Kerry Gow* 5. *Peggy from Paris* 20. *Florence Gale* 4. canceled.

NEBRASKA-OFFICE (George A. Miner, mgr.): *John Griffith in The Strength of the Weak* Nov. 20; pleased good house. *John Griffith in Richard III* 22; good house—joined. *Nelson-Gene Pictures* 20. *Arizona* 4. *Kerry Gow* 5. *Peggy from Paris* 20. *Florence Gale* 4. canceled.

NEBRASKA-THEATRE (George A. Miner, mgr.): *John Griffith in The Strength of the Weak* Nov. 20; pleased good house. *John Griffith in Richard III* 22; good house—joined. *Nelson-Gene Pictures* 20. *Arizona* 4. *Kerry Gow* 5. *Peggy from Paris* 20. *Florence Gale* 4. canceled.

NEBRASKA.

LINCOLN-OLIVER (Heiring and Crawford, mgr.): *Jane Corcoran in The Freedom of Suzanne* Nov. 20 pleased fair audience. *Pryor's Band* 21; good, to fair house; discontinued at this point. *Hi Henry's Minstrels* 22 pleased good audiences. *The Vanderbilt Cup* 23 to good business. *Rogers Brothers* 24 pleased fair audience. *The Prince of Pilsen* 25 drew well. *The Yankee Consul* 27. *Devil's Auction* 28. *Wonderland* 29.

KEARNEY-OPERA HOUSE (R. L. Napper, mgr.): *The Minister's Son* Nov. 26 pleasing fair business. *Broadway Melodrama* 26; an excellent production. *The Children's Hour* 26; good business. *Gordon's Minstrels* 28. *Mr. Wife's Family* 4. *Louis James in The Merry Wives of Windsor* 5. *Buster Brown* 7. *Irma Opera* co. 12.

BROKEN BOW-TEMPLE (R. R. Purcell, mgr.): Lewis Stock co. week Nov. 19-24; good business; pleased. *Play: Woman Against Woman*. *Telegraph Station* 21. *Davey Crockett*. *Mabel Heath*. *Colorado Girl*. *Sunset Mines* and for Saturday, matinee. Old Homecoming 22.

HASTINGS-KERR OPERA HOUSE (Thomas Kerr, mgr.): *Hi Henry's Minstrels* Nov. 20; fair; to fair business. At Cripple Creek 22 pleased good audience. *The Minister's Son* 22; good; tobacconery house. *The Devil's Auction* 22. *Miss America* 1. *Buster Brown* 2. *Irma Opera* in *Merry Wives of Windsor* 12.

SPRINGFIELD-SIXILER OPERA HOUSE (A. L. Blaier, mgr.): *The Phoenix* in *Cast Up* 17. *The Sun* Nov. 19; pleased a large audience. *Devil's Auction* 20; good co. and business. *Squire Tompkin's Daughter* 1. *Two Merry Tramps* 2.

NORFOLK-AUDITORIUM (A. B. Bell, lesser): Charles Pedersen, mgr.): *Gentlemen Tramp* Nov. 22 canceled. *Poor Relation* 24; excellent, to fair business. *The Shop Lifter* 25 canceled. *Irma Opera* co. 26. *Breed and Phelps' moving pictures* 30. 1.

NEW HAMPSHIRE.

CONCORD-AUDITORIUM (F. W. Hartford, lessor and mgr.): *Shepard's picture* Nov. 22; *Lightning* 23. *WHITE OPERA HOUSE (G. White, mgr.): *Vanderbilt Cup* 20-21; good business. *Billie* 22. *Handcuff experts*; *Hilton, Juniper; Cunningham, Lord and Powley; Ranucci and Lyman; Henry T. Waite; Munroe Globe, and Howard's pictures*.*

DOVER-CITY OPERA HOUSE (Charles M. Carson, mgr.): *Charles E. King*, box-mgr.; *Harcourt Comedy* co., supporting *Charles K. Harris* and *May Maybin*, pleased good business Nov. 19-24. *Play: By Command of the Queen*. *Bin Van Winkle, Tennessee*, *Convict 777*, and *They the Outlaws*. *Klark-Utah* co. 25.

MANCHESTER-PARK (John Stiles, mgr.): *The Master Workman* Nov. 22-24 pleased good houses. *The Black Thorn* 25-26; good co. and business. *On the Bridges at Midnight* 26-27. *The Cow Puncher* 28-29.

PORTSMOUTH-MUSIC HALL (F. W. Hartford, mgr.): *The Great Precincts* (phantom) and *vanderbilt* week of Nov. 20-21 (except 20) opened to good business. *Halford Jack* 22; tobacconery house; pleased. *Halford and Blackthorn* co. 15.

CLAREMONT-OPERA HOUSE (H. T. Eaton, mgr.): *The Harcourt Comedy* co. Nov. 20-21; co. and business. *Play: The Tennesseeans*, *Red River*, and *Bin Van Winkle*.

NEW JERSEY.

TRENTON-TAYLOR OPERA HOUSE (Montgomery Morris, mgr.): *General Broadhurst's political play*. *The Man of the Hour*, was given Nov. 26 to only a fair house, when both co. and play deserved capacity. *Henry W. Savage's Opera* co., with Lima Abercrombie, gave two delightful performances of *The Student King*. Thanksgiving Day every seat in the house being sold in advance, and the B. R. O. sign out at both matinee and evening.—**STATE STREET** (Frank R. Shallen, mgr.): *As B. R. Wood's Ruled by the French* co. with George Mack as the star, attracted well 20-21; the performances were very satisfactory. *A Trip to Egypt*, which might as well have been a *Trip to the Moon*, for all it signified was the Thanksgiving attraction, with Otto R. Thayer as star; capacity houses at each performance. Eight bells 23-25. *Reuts-Santley* co. 6-8.

ALBERT C. WILSON.

HOBOKEN-LYRIC (H. F. Soulier, mgr.): *Grant* 2. *Riggs*, bus.-mgr.: *Lena Rivers* was the attraction at the Lyric week Nov. 20-24; cast exceptionally good; *Play: The Man of the Hour* is also due Harry Burkhardt as Durward Belmont, her lesser the comedy role being left to Ted V. Arnold as *Jocil Biscuit*. *A Square Deal* played to S. R. O. 23-25. *competent*. *The Matchmaker* 26-27.

THOMAS J. MCALLEN.

ASBURY PARK-CASINO PIKE THEATRE (George E. Hulick, mgr.): *The Time of Your Life* Nov. 27; co. and business excellent. *The Matchmaker* 28.

PARK OPERA HOUSE (W. H. Morris, mgr.): *A Break for Liberty* 28; co. and business good.—ITEM: In future, Opera House will be under the management of *Montgomery Morris* of Claremont. A co. headed by Mason H. Marmerin of Trenton, N. J., contemplates the building of a steel recreation and amusement pier on the beach front, and the erection of a large first-class theatre.

CAMDEN-THEATRE (M. W. Taylor, mgr.): *Phantom Detective* Nov. 19-21 pleased capacity. *Burglar's Daughter* 22-24 pleased good business. *Big Hearted Jim* 25-26; repeated former success; S. R. O. at matinee.—ITEM: Manager Taylor had as his guests, down to his bungalow on the Seashore, Mayor Charles Ellis of his city, and the prosecuting attorney. Mr. Gould, 22 duels were fought.

WECHERSBURG-OPERA HOUSE (William Proctor, mgr.): *Adelaide Herring* Nov. 21 pleased good house. *A Trip to Egypt* Nov. 22-23. Arrival of *Kitty 23* pleased good audience. *Queen of the Highlanders* 24 pleased. *Eight Bells* 25 pleased S. R. O. *Florence Gale* in *Romeo and Juliet* 27. *Lena Rivers* 29. *Volunteer Orphan* 30. *Dora Thorne* 1. *Old Homestead* 3. *Katherine Purnell* 4.

PLAINFIELD-THEATRE (W. J. Conathan, mgr. and prop.): *Trip to Egypt* Nov. 21; fair house. *Orie B. Thayer in A Square Deal* 24; two packed houses. *Florence Gale* in *Romeo and Juliet* 26 to 28 full houses. *Brothers Byrne* in *New Eight Bells* 27; packed house.

NEW MEXICO.

EAST LAS VEGAS-DUNCAN OPERA HOUSE (E. R. Blood, mgr.): *Stetson's U. T. C.* co. Nov. 22 pleased fair business.

NEW YORK.

ALBANY-HARMANUS BLECKER HALL (H.

E. Jacobs, mgr.): *Daniel Sully* and excellent supporting co. in *The Matchmaker* Nov. 22-24 drew splendid audiences. *The Way of the Transgressor* 25-26 pleased good sized audiences. *James E. Hatchett* in *The Walls of Jericho* 27; warmly received by *Play: The Devil's Telepath* of the week; *Princess 5*, *King* 6, *Admiral* 7, *Logan* 8, *Richie* 9, *Major* (return) 10. *Fairy Tales* 11. *Barney Gilmore* 12-13.—**GAIETY** (H. B. Nichols, mgr.): *Imperial Burlesques* 22-24; large audiences. *Watson's Burlesques* 25-26; big business; "Billy" Watson scored big hit; the girls exceptionally good. *Mark's Burlesque* 27.—**SHAMPIRE** (Thomas F. Henry, mgr.): *Clark's Runaway Girls* 22-24 and *Jenny Lillian* 25 enjoyed big patronage. *Rents-Stanley* co. 26-28. *Rose Hill's* co. 29-30. *Bovery Burlesques* 6-8.—ITEMS: Manager H. B. Nichols, mgr. of the Gaiety, has returned to his duties again.—Manager Jacobs has booked Mrs. Wiggs of the *Cambridge Patch* for the opening of the new Opera House. *Home Sweet Home* 1-3.—James E. Hatchett in a speech after the third act of *The Walls of Jericho* 27 stated that it was the most profitable engagement financially he ever played to during his career as a star.

GEORGE W. HERRICK.

ROCHESTER-NATIONAL (Max Burke, mgr.): David Harum, with Harry Brown in the title-role, attracted good houses Nov. 20-22, and the co. merited the reception tendered them. On the 23-1 *The Ninety and Nine* was presented to large and thorough pleased audiences \$10,000 reward 23-25. *Lena Rivers* 6-8.—**RAKER** (J. H. Moore, mgr.): W. B. McCallum, *Play: The Devil's Telepath* of the week; *Princess 5*, *King* 6, *Logan* 7, *Major* 8, *Fairy Tales* 9, *Admiral* 10, *Barney Gilmore* 11. *King* 12.—**LYCEUM** (M. E. Wolff, mgr.): *Die Forgive Us* 22-24, as interpreted by *Play: The Devil's Telepath* of the week; *Princess 5*, *King* 6, *Logan* 7, *Major* 8, *Fairy Tales* 9, *Admiral* 10, *Barney Gilmore* 11. *King* 12.—**ELSTREE** (J. W. Carruthers, mgr.): *The Corner Grocer* 20. *Deserted at the Altar* 20. *As Told in the Hills* 1.

ELSTREE-LYCEUM (M. Bob, mgr.): *W. Charles Smith*, we, mgr.): *The Corner Grocer* Nov. 22; fair house. *Holy Trinity* 23; small house; good audience. *A Thoroughbred Tramp* 24; good business. *Deserted at the Altar* 25. *Puff! Puff! Puff!* 25. *Uncle Josh Sprucy* 1. *Mr. Hopkinson* 2. *Comin' Thro' the Rye* 6. *Fantoms* 7. *Eight Bells* 8.—ITEMS: Grant Shurlock has gone ahead of *Deserted at the Altar*.—Master William Helm, of the Helm Children, who was run over by a wagon recently, is recovering.—Georgia Helm has joined Lorraine Butler's co. *Play: The Devil's Telepath* of the week; *Princess 5*, *King* 6, *Logan* 7, *Major* 8, *Fairy Tales* 9, *Admiral* 10, *Barney Gilmore* 11. *King* 12.—**LYCEUM** (M. Bob, mgr.): *Die Forgive Us* 22-24, as interpreted by *Play: The Devil's Telepath* of the week; *Princess 5*, *King* 6, *Logan* 7, *Major* 8, *Fairy Tales* 9, *Admiral* 10, *Barney Gilmore* 11. *King* 12.—**ELSTREE** (J. W. Carruthers, mgr.): *The Corner Grocer* 20. *Deserted at the Altar* 20. *As Told in the Hills* 1.

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MORTIMER SNOW LEADING MAN - - - AT LIBERTY

WIRE BOODY HOUSE, TOLEDO, OHIO

ENGAGEMENTS.

Fritz Adams, as leading man with Edward Harrigan in Old Lavender.
 For C. Herbert Kerr's Little Dolly Dimples: Grace Cameron, Al. Lawrence, Marie Taylor, William Gill, Daisy King, Phoebe Cardinale, Klein, Ott Brothers and Nicholson, Rita Curtis, Katherine Lee, Goldie Job, Linnet Fluke, Lucille Knox, Jessie Sells, Gertrude Blake, Dorothy Richmond, Marion Wallace, Edna Selwyn, Hilda Hoffman, Freida Hoffman, Belle Irving, Margaret Spencer, Maude Earl, Edith Kimball, Catherine Green, Miss A. West, E. Pillard, Suzy Vollmer, Isabelle Moran, Minnie Pillard, Etta Carter, Minnie Harvey, Marie Moore, Miss Pink, Grant Hong, Frank E. Morse, and Lew Fullerton.

B. W. Carpenter, with A Drunken's Daughter (Cont.).

AMATEUR NOTES.

The People's Institute Club gave a dramatic performance on Nov. 29 at Carnegie Lyceum. The programme included the third act of Rigoletto, the prison scene from Faust, and an historical play, Gringus, the Ballad Master.

St. Mary's Y. M. C. C. Dramatic Circle, of New York, N. J., presented A. Mitchell's version of Under Two Flags on Nov. 26 and 27 at St. Mary's Hall, Newark. The cast was as follows: The Hon. Herbert Clark; Joseph Schaeffer; Berkely Cecil, William Gothic; Fred Woodringham, Joseph Mine; Duke, Charles Rock; Colonel Channing, Fred Schaeffer; Bea Davis, J. Miller; Edmund, Robert Keith; Captain Leron; Walter Hunt; Petit Pilon; James Coffey; Pierre Moton, A. Morgan; Cigarette, Max Koerner; Venetia, Katherine Kneffel; Lady Gonnevere, Mary Schramm; Nonne McShane, Antoinette Zeku; Djelma, Elizabeth Schaeffer.

An Old Fashioned Minstrel Show was given in St. Mary's Hall, Hoboken, on Nov. 28 and 29 by the Knights of Columbus.

ELKS.

The annual memorial service, or lodge of sorrow, was observed throughout the country Dec. 2.

The lodge of East St. Louis, Ill., is preparing a musical show to be given at the Family Theatre Dec. 6 and 7. Al. Blanchard has charge of the performance.

DATES AHEAD.

(Continued from page 19.)

Silvers—Grand, Syracuse, N. Y., 3-8. Smith and Campbell—Colonial, N. Y., 3-8. SHAW AND BUCKLEY—Hammerstein's, N. Y., 2-4. Orpheum, Ulica, N. Y., 10-15. Standard, Park—Colonial, N. Y., 10-15. Spensbury's—Bosch—Keith's, Pier, 3-8. Spiegel Brothers and Mac—Moran, London, England, 1-21. Stanton—Hugh—Lyric, Cleveland, 3-8. St. John and Le Poer—Pastor's, N. Y., 3-8. Howard, Boston, 10-15. Stanley and Leonard—K. and P. Union Sq., 3-8. Stanton and Modena—Lyric, Cleveland, 3-8. Stewart, Julian—Orpheum, Pier, 3-8. Stewart, Edwin—Olympic, Chgo., 3-8. Stewart, George—Lyric, Cleveland, 3-8. Stuart, Arthur, and Keeley Sisters—Gailey, Springfield, Ill., 3-8. Statman and Crawford—Crystal, Kokomo, Ind., 3-8. Sully, Lew—Keith's, Prov., 3-8. Sutton and Sutton—Grand, Marion, Ind., 3-8. Bijou, Evansville, Ind., 10-15. Sylvester, Jones—Pringle's and Morrell—K. and P. with Arctic—Pier, Newark, N. J., 10-15. Sunny South, The—Polo, Bridgeport, Conn., 3-8. Surmel and Randi—Mee, Von du Lac, Wis., 3-8. Takasawa Troupe—Gotham, N.Y., 3-8. Tasmanian Troupe—H. and R. Bijou, 3-8. Tate, Harry—K. and P. 2nd St., 3-8. Tate, Harry—Motoring—Olympic, Chgo., 3-8. Teal, Raymond—Maj., Ft. Worth, Tex., 3-8. Maj., Ft. Worth, La., 10-15. Ten Broeck and Lamont—Keith's, Phila., 3-8. Tennessee Students—Twelve—Colonial, N. Y., 3-8. Tennis Trio—Dominion, Winnipeg, Man., 3-8. Terley—Haymarket, Chgo., 3-8. Terry and Elmer—Family, Chester, Pa., 3-8. Thorpe, Mr. and Mrs. Harry—Family, Lancaster, Pa., 3-8. Young's, Atlantic City, N. Y., 10-15. Thorpe, Julian—Orpheum, N.Y., 3-8. Thorpe, Julian—Orpheum, N.Y., 3-8. Thornton—Calcutta, India, Oct. 22-Dec. 2. Tops Musical—Bijou, Webster, Ill., 3-8. Travers, Roland—Big, Winslow, Mass., 3-8. Troubadour, Three—Joffre's, Saginaw, Mich., 3-8. Bijou, Lansing, Mich., 10-15. Tully, May—Shea's, Buffalo, 3-8. Tyrolleans, The—Auditorium, Balt.—Indefinite. Udeona, The—Grand, Pittsburgh, 3-8. Usher, Claude and Fannie—Hopkins', Louisville, 3-8. Valentine, New Orleans, 9-15. Valentine—Tropicana, N. Y., 3-8. Valente—Bijou, Superior, Wis., 3-8. Valente—Bijou, Superior, Wis., 3-8. Valente Brothers—Family, Chester, Pa., 3-8. Van, Billy—Hopkins', Memphis, Tenn., 3-8. Temple, Detroit, 10-15. Van, Charles and Fanny—Grand, Syracuse, N. Y., 3-8. Van Bergen, Martin—Maj., Chgo., 3-8. Van Cleve, Wentworth and Pete—Keith's, Boston, 3-8. Van Goffe and Ostry—Maj., Cinti., 3-15. Van Stuyftford, Grace—Grand, Pittsburgh, 3-8. Temple, Detroit, 10-15. Vance, Charles—Alambra, N. Y., 3-8. Grand, Syracuse, N. Y., 10-15. Vassar Girls—Colonial, N. Y., 3-8. Veola, Belle—K. and P. H. O. H., 3-8. Vermette and Dionne—Tichy's, Variete and Prag, Bohemia, Aus., 1-15. Variete, Lindenholz, Zwischen, Ger., 10-31. Vernon—Olympic, Chgo., 3-8. Grand, Indianapolis, 10-15. Victor Brothers—Atlantic Garden, N. Y., 3-8. Village Choir—Chase's, Wash., D. C., 3-8. Maryland, Balt., 10-15. Volta—K. and P. Union Sq., 3-8. Wahnschaff, Willa—Orpheum, Minneapolis, 3-8. Orpheum, St. Paul, 9-15. Waller and Magill—Princess, Zanesville, O., 3-8. National, Steubenville, O., 10-15. Walsh, Anna—Orpheum, Kansas City, Mo., 3-8. Walsh, Eddie—Parlo, Scranton, Pa., 3-8. Walsh, May—Orpheum, N. Y., 3-8. Walsh, Fred—Chase's, Wash., D. C., 3-8. Ward Brothers—Proctor's, Newark, N. J., 3-8. Warner, Charles—Colonial, N. Y., 3-8. Waterbury Brothers and Tenney—Haymarket, Chgo., 10-15. Watson, Hutchings and Edwards—Colonial, N. Y., 3-8. Watson's Farmyard—K. and P. Union Sq., 3-8. K. and P. 2nd St., 10-15. Wayburn's—Bainbridge—Hopkins', Louisville, 3-8. Orpheum, New Orleans, 10-15. Wayburn's Dancing Daisies—K. and P. 8th St., 3-8. Wayburn's Futurety Winner—Poli's, New Haven, Conn., 3-8. Webb and Connelly—Lyric, Altoona, Pa., 3-8. West and Henry—Lyric, Greenville, Tex., 3-8. Elmwood, Oklahoma City, Okla., 9-15. Weston, Three—Galaxy, Memphis, 3-8. Weston, Willa—Chase's, Wash., D. C., 3-8. White, Lee—Orpheum, Los Angeles, Nov. 26-30. White and Stuart—Grand, Syracuse, N. Y., 3-8. Willis Family—Cook's, Rochester, N. Y., 3-8. Wilson Brothers—Orpheum, Salt Lake City, 3-8. Wilson, Jack—Keith's, Prov., 3-8. Wilson, George—Valentine, Toledo, 3-8. Wilson, John—Hopkins', Louisville, 3-8. Orpheum, New Orleans, 10-15. Wilson, Constance—Keith's, Boston, 3-8. K. and P. H. O. H., 10-15. Wood, George H.—Poli's, New Haven, Conn., 3-8. Wood, Mill—K. and P. 8th Ave., 3-8. Wood and Ingalls—Howard, Boston, 3-8. Woodward, V. P.—Maj., Erie, Pa., 3-8. Woods and Gladwin—Temple, Detroit, 3-8. Woodseller—Poli's, Waterbury, Conn., 3-8. Work and Own—Hopkins', Louisville, 3-8. Orpheum, New Orleans, 10-15. WORLD, JOHN W. AND MINDELL KING—Keith's, Jersey City, N. J., 3-8. Valentine, Toledo, 10-15. Wycheby, Margaret—Columbia, Clift., 2-8.

WANTS

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AREAS.

ALEXANDRIA, LA.—Ringling Brothers' Circus exhibited here 12 days, pleasing two packed tents. Hagenbeck's Circus due 23.

SUMTER, S. C.—Barney and Bailey's Circus exhibited here 7 to 10 immense business.

JACKSON, MISS.—Forbes-Sells' Circus exhibited at Jackson, Miss., 13; pleasing the largest crowd ever seen here.

JACKSON, TENN.—Both the Barnes and Bailey and the Solis and Foroughi shows are tied up at the little town of Medina, nine miles below here, on account of the washouts caused by the heavy rains. They were en route to Winter quarters, and are liable to be detained for several days. It will be several days before the water of the Forked Deer River will fall sufficiently for track to be relaid.

MARRIED.

THOMPSON—TALIAFERRO.—Frederic Thompson and Mabel Taliaferro, at New York city, on Nov. 30.

TRAVERS—WALSH.—W. M. Travers and Blanche Walsh, at New Orleans, La., on Nov. 15.

SMITH—BENTLEY.—Harry B. Smith and Irene Bentley, at Boston, Mass., on Nov. 22.

DIED.

ALEXANDER.—In Long Branch, on Nov. 30. William B. Alexander, aged 83.

BATSON.—At Philadelphia, on Dec. 1. Flora Batson, aged 35 years.

BURNS.—In St. Louis, on Nov. 22. James F. Burns.

RHINEL.—In Memphis, Tenn., on Nov. 27. David Rhinel.

HAYS.—In Boston, Mass., on Nov. 10. Isaac S. Hays, aged 43 years.

HASSLER.—In West Philadelphia, on Dec. 1. Mark Hassler, aged 78 years.

LEE.—Mrs. Harry T. Lee (Louise Douglas), at Omaha, Neb., on Nov. 12.

YEAMANS.—In New York, on Nov. 27. Jennie Yeams, aged 44.

WEGEFELD.—Mrs. John Wegefeld, at Cincinnati, O., on Nov. 28, aged 40 years.

*Formerly manager of WHEN WOMEN LOVE Co., will it be advisable for his interest to communicate at once with SPITZ AND KATHARSON, Providence, R. I.

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Gracie Ennett & Co., Jones & Walton, St. John & Lefevre, Mr. and Mrs. Darrow, Dill & Ward, Brockman & Boyle—Special feature. Three American Girls, Two Luckies, Casper & Clark, Saunders & Cameron, De Chant Dogs, Mirror of Travel, the Vitagraph and, as an extra attraction, Una Clayton & Co.

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[ESTABLISHED JAN. 4, 1879.]
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(BETWEEN BROADWAY AND SIXTH AVENUE).

CHICAGO OFFICE:
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HARRISON GREY FISKE,
EDITOR.

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Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

But one more number of THE MIRROR will issue to precede the Christmas number, the early forms of which are now making up, the last pages of which will close on Dec. 15, and publication of which will be made on Tuesday, Dec. 18. Correspondents are required to forward their letters for the Christmas number so that they will reach this office not later than Thursday afternoon, Dec. 13.

TO ADVERTISERS.

Advertisers will please note that in order to secure special space in the Christmas MIRROR they must forward their favors at once. The Christmas section is now taking form, and will go to press in advance of the regular section, the last pages of which will close at noon of Saturday, Dec. 15.

A HOLIDAY TREAT.

The early pages of the Christmas MIRROR are now on the press, and the forms for the special section of that number will soon close. Thus the time for an opportunity to secure representation in this special section is narrowing daily, and those who wish to place advertising, portraits, etc., should act at once.

The holiday MIRRORS this year, as has been the rule now for several years, will be combined with the regular edition of this journal for the week of publication, and as an advertising medium it has no professional peer. The very large regular circulation of THE MIRROR will be augmented by thousands for this number, and this special edition will go into the hands and meet the eyes of persons concerned in the theatre the world over, as it also will be read by a large number of nonprofessional persons of the better class.

The final forms of the holiday number of THE MIRROR, made up chiefly of its regular and news departments, will go to press on Saturday, Dec. 15, and publication will be effected in New York on Dec. 18. The special section, however, necessarily must go to press earlier than the above date, and those who wish representation in it must quickly forward their orders.

THE MAN WHO LAUGHS.

As a general proposition the man who laughs is welcome everywhere. He is cheerful as sunshine, as inspiriting as good wine. Care flees when he appears, and his magic dissipates melancholy. Of course this is meant of normal laughter, which is a token of normal health and a happy temperament. There is a cynical laughter that grates on sensibility; there is a villainous laughter, like that of the bad man in the melodrama, that foretells or follows wicked endeavor, and there is a Gargantuan laughter, based on mental vacuity, and emitted by reason of abnormal lung power and a too vast diaphragm, that annoys if it does not frighten. But the right sort of laughter disseminates good nature.

There is no place like the theatre for the measurement of laughter in all of its values, except those which belong to private life and more restricted social communion. Apt laughter and inept here find expression. Here are found foolish persons who laugh at things really serious; persons not so foolish who by laughter place the right valuation upon episodes which authors and actors, working on wrong premises or falsely, seek to make gravely moving, and persons who collaborate with authors and players to make successful things which legitimately belong to mirth.

A person who laughs, even immoderately, at something meant to inspire laughter, then, is one who at once becomes popular in the theatre. He adds to the happy breeze by augmenting laughter in those who at first accompany him in minor key, and he impels to laughter those who have not been moved to it by anything that the stage can show. Such a person, if any one outside of those habitually on "the free list" deserves the compliment, would be required simply to prove his identity as an emphatic exponent of mirth to secure from the average manager with a laughing attraction the best that the house could afford.

At long intervals, however, there arise examples that confound all conclusions as to all things mundane. A man has just risen at St. Louis to render most conclusions as to the charm and beneficence of laughter obsolete. As an indulger in laughter this man is GARGANTUA reincarnate. His name is BUCK, and he has become a terror not only to local and traveling managers, but to audiences in that city as well.

This St. Louis man, who, had he lived in ages when prodigious distinction was followed by deification, would have existed after death as the god of mirth, is a glass-blower. Even glass-blowers who fashion the smaller, more ethereal and fragile of objects that live in glass develop great lung power and should be—as probably they are—hearty laughers. This particular glass-blower, however, is none of those who fabricate spindling bits of bric-a-brac. He blows articles of size—articles, in fact, that match his own proportions and the noise he emits when highly pleased. In short, he is the largest glass-blower known to the trade—six feet tall, weight 200 pounds—he is employed in the Alton Glass Works, the largest in the world, and he blows what are known as "carboys," those elephantine things of glass that technically may be bottles, yet that more nearly resemble for bulk and capacity the generous barrel associated with beer.

This giant glass-blower's skill nets him \$15 per diem, and a man on that wage can patronize the theatre often, if he feels like it. BUCK often feels like it, but nowadays he cannot go, at least in St. Louis. He is under the local ban. He is tabooed. And his laughter is the cause. It is so loud, so deep, so long, so broad—so bulky in every way—that it has stopped performances in St. Louis theatres, frightened audiences to panic, and called out the firemen. Therefore he is a marked man, and wanting amusement must amuse himself as best he can with the theatre eliminated from his possibilities.

QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.

J. M. C., Postoria, O.: Way Down East was first produced at Newport, R. I., on Sept. 3, 1897.

R. E. P., St. Louis: We can find no record of Edwin Arden ever having played Bunny. E. M. Holland played Captain Bedford in Romeo.

M. J. K. S., South Bend: The New York Commercial is an afternoon paper published in this city. For the other information you desire address Dramatic Editor, the New York Commercial, 8 Spruce Street.

J. M. B., Chicago: The present cast of The Lion and the Mouse is as follows: Endoxia, Ella Craven; Rev. Pontifex Delffe, Charles Sturgis; Jane Delte, Margaret Gray; Mrs. Rosamore, Julie Hatchett; Miss Nesbitt, Carolyn Elberts; Judge Rossmore, Walter Allen; ex-Judge Stott, Fraser Coulter; Expressman, James T. McDonald; Shirley Rossmore, Flora Juliet Bowley; Jefferson Ryder, William Sewers; Hon. Pitney Bagley, Reginald Carrington; Jorkins, Charles Sturgis; Senator Roberta, E. A. Eberle; Kate Roberts, Marion Pollock Johnson; Mrs. John Burkett Ryder, Marguerite St. John; John Burkett Ryder, Edmund Broome; Maid, Gertrude Barrett.

PERSONAL.



EDOUIN.—Willie Edouin began his American vaudeville tour at Hammerstein's Victoria yesterday afternoon.

PATTI.—Adelina Patti made her farewell professional appearance in London at a concert in Royal Albert Hall on Dec. 1. She chose "Home, Sweet Home," and "Comin' Through the Rye," as her last songs.

CRABTREE.—Lotta Crabtree bought Hal Direct, son of Direct Hal, the famous racehorse, at the New York Horse Show sale at Madison Square Garden on Nov. 27. The price paid was \$6,900.

MOODY.—William Vaughn Moody, author of The Great Divide, has returned to Chicago. He refused to accept any contract to write a play to order.

MILLER.—A dinner in honor of Henry Miller will be given at the Players' Club next Sunday evening.

HARE.—John Hare, the English actor, is to come to America this season in La Belle Marseillaise. Mr. Hare will take the part of Napoleon.

JEFFERSON.—Thomas Jefferson has been invited to give an open air performance of Rip Van Winkle on the grounds of one of the big hotels in the Catskill Mountains, next August.

CANBY.—Al Canby is back in New York, after six months in England as manager of The Prince Chap.

BERRY.—John Louis Berry, associate editor of *Cloy's Review*, a Denver publication, has placed with Rose Coghlan a one-act play called The Necklace, that she intends to produce in Winnipeg in the near future. Mr. Berry is a forceful writer, who has written many able reviews of plays presented in the Denver theatres.

PRIEST.—Janet Priest has replaced Madlyn Marshall in the role of May Flood in His Honor the Mayor.

ROBERTSON.—Forbes Robertson missed two performances of Caesar and Cleopatra last week, on account of a severe cold, which kept him in bed. His part was played by Halliwell Hobbes, who was well received.

WILLARD.—Lee Willard is enjoying a successful starring tour in the West. This is his third season under the management of A. C. Fox.

ASHWELL.—Lena Ashwell has obtained the English rights to the Hopwood-Pollock play, Clothes, in which Grace George is now appearing at the Manhattan Theatre. Miss Ashwell expects to produce the piece in London next April.

TULLY.—Mr. and Mrs. Richard Walton Tully sailed for Europe on the *Caronie* last Saturday to spend six months abroad. Mr. Tully, with David Belasco, is joint author of The Rose of the Rancho. Mrs. Tully, better known by the name of Eleanor Gates, is author of "The Plow Woman" and "The Prairie Girl."

CLEMENS.—Samuel L. Clemens (Mark Twain) was seventy-one years old on Nov. 30. He has entirely recovered from his annual attack of bronchitis and spent most of the day playing pool.

MAUNE.—Cyril Maude's new London theatre, The Playhouse, is to be opened on Jan. 26. The theatre will have no "pit," the whole of the ground floor being devoted to stalls.

TREE.—Beerbohm Tree is to produce Shakespeare's Antony and Cleopatra. Constance Collier is to play Cleopatra.

GUILBERT.—Yvette Guilbert sailed for Europe on Thursday last on *La Provence*. During her recent tour with Albert Chevalier she lost eighteen pounds, owing to the great strain on her nerves, caused by being obliged to sleep almost every night on a train.

FATHER DUCEY TESTIMONIAL.

The testimonial benefit held in the Academy of Music on the afternoon and evening of Dec. 3 in honor of the Rev. Father Ducey, rector of St. Leo's Catholic Church, was an immense success. Practically every theatre in town sent delegations to assist, and the entire proceeds of the evening performance of The Shepherd King was devoted to the testimonial. The benefit was organized by William A. Brady, manager for Wright Lorimer, of The Shepherd King company. Besides Mr. Lorimer, there were the following volunteers: Grace George and her Manhattan Theatre company in the second act of the Hopwood-Pollock comedy of Clothes, Miss George being assisted by Frank Worthing and Robert Hayes. Pippa Passen, by Robert Browning, act I, with Miss Marbel Taliaferro as Pippa. Robert Mantell, assisted by Marie Booth Russell and Francis McGinn, in the one-act play, A Lesson in Acting. Rose Stahl and her company, from the Hackett Theatre, in an act from The Chorus Lady. Harry Woodruff and company in act II of Brown of Harvard. Anna Held is a number of songs from The Parisian Model. D. L. Don and Edward Begley in a musical number from The Red Mill. The Pony Ballet from The Blue Moon. Louise Allen Collier and company in a new sketch. A group of features from the Hippodrome. Vaudeville acts from the Keith-Pratt houses, Tony Pastor's and other vaudeville theatres. The Verdi Band of sixty pieces.

IN MEMORIAM.

"Our Jessie."

Priestess of Minerva, before whose shrine,
With touch of Art the Fire divine
Upheld to listening throng,
Till laughter melted hearts turned hard by wrong;
Upon the callow cheek the glistening tear
Fell at the magic touch of her melodious voice
Upon the ear.
"Our Jessie," called by all the multitude,
Loved by the gentle and the rude,
So universal was her play like some sweet child
On some bright summer day.
And so upon her folded hands we lay
The flowers she loved, no sweater they
Than is the perfume of her deeds,
Which do precede her on her way.
ELEANOR REMINGTON HINER.

AT THE P. W. L.

Mr. and Mrs. Forbes-Robertson were the guests of honor at the Professional Woman's League on Monday afternoon, Nov. 26, and a distinguished and brilliant gathering was there to meet them. Mrs. McAuliffe arranged the programme and was decidedly successful, as she has been with all her musical programmes this year. Frank Coffin, tenor, gave two songs by Ernest Ball, accompanied by the composer; Mrs. Beatrice Piometer, accompanied by Mrs. Palme, gave "Ich kann nicht lassen," Von Feilitz, and "Wouldn't That Be Queer?" H. A. Beach; Stanley H. Ford, baritone, accompanied by Mrs. Palme, gave an old German drinking song and "A Devilish Vigil"; June Reed, violinist, accompanied by Miss Nem Grundy, played a Bach violin, and "Scene Charades," by Hussey. Richard Temple closed the programme with a group of original serio-comic songs—"Behind the Mosquito Screen," "Where Has My Little Bean?" and "Down Where the Skyscrapers Scrape the Sky." The performers were all good, but perhaps a special word should be given to Miss Reed and Mr. Ford, while Mr. Temple with his ridiculous concoctions brought down the house. Mr. Robertson made a short address on the destiny of women, and Mrs. Robertson attempted to, but was overcome with laughter at the critical moment. The afternoon ended very happily with tea, cake and gossip.

MRS. FISKE'S GREAT SUCCESS.

The engagement of Mrs. Fiske and the Manhattan company at the Lyric Theatre, New York, where they are appearing in *The New York Idea*, is proving to be wonderfully successful. The play has created a veritable sensation in New York and is drawing enormous audiences, as the Lyric is one of the largest theatres in the metropolis. The opening week, in competition with the Horse Show, saw very large audiences, it being apparent that the modish New York alternated nightly between the Lyric and Madison Square Garden; and the second week, in opposition to the opening performances at the Metropolitan Opera House, saw even larger audiences to enjoy and applaud Mrs. Fiske and the Manhattan company in Mr. Mitchell's brilliant and amusing satire on latter-day matrimony.

DELIGHTFUL MORNING READINGS.

Mrs. Ida Benfey Judd is giving a series of delightful mornings of readings and story telling on Tuesdays at the Hotel Manhattan. On Nov. 27 she had for her subject the comedies of Moliere. Mrs. Judd is evidently a thorough French student, has a splendid knowledge of the subject she is trying to impart, and a charming personality in imparting it. She speaks only from notes, which rob her performance of the pretentiousness that mars the addresses of so many lecturers. Her method is also enjoyable; she explains the characteristics of and the motives prompting the work on which she is talking, and then gives excerpts from the work itself. Her next subject consists of *Twelfth Night*, *Comedy and Stories from Cervantes* and *King Lear*.

CURRENT AMUSEMENTS.

Week ending December 8.

ACADEMY OF MUSIC—Wright Lorimer in The Shepherd King—1st week—1 to 8 times.

ALHAMBRA—Vanderbilts.

AMERICAN—How Hearts Are Broken.

ASTOR—The Daughters of Men—3d week—18 to 25 times.

BELASCO—The Rose of the Rancho—2d week—8 to 14 times.

BIJOU—May Irwin in Mrs. Wilson-Andrews—8th week—31 to 37 times.

BROADWAY—Anna Held in The Parisian Model—2d week—14 to 18 times.

CARNEGIE HALL—Musical Recitals.

CASINO—The Blue Moon—5th week—35 to 42 times.

CIRCLE—Wine, Woman and Song.

COLONIAL—Vanderbilts.

CRITERION—Hattie Williams in The Little Cherub—18th week—128 to 135 times.

DALLES—The Belle of Mayfair—1st week—1 to 8 times.

DEWEY—Brigadier Burlesques.

EMPIRE—John Drew in His House in Order—14th week—104 to 111 times.

FOURTEENTH STREET—Around the Clock.

GARDEN—Savoy English Grand Opera Co., in Madam Butterfly—4th week—26 to 33 times.

GARRICK—William Gillette in Clares—6th week—51 times.

GOTHAM—Original Burlesques.

GRAND OPERA HOUSE—The Clanman.

HARLEM OPERA HOUSE—Vanderbilts.

HEMPSTEAD SQUARE—About Town—15th week—107 to 118 times; The Great Decade—4th week—22 to 30 times.

HIPPODROME—Neptune's Daughter and Pioneer Days—2d week—111 to 128 times.

HUDSON—The Hypocrites—15th week—111 to 118 times.

IRVING PLACE—Kater Lampre—8th week; Der Zerklaire—times.

KEITH & PROCTOR'S UNION SQUARE—Vanderbilts.

KEITH & PROCTOR'S 20TH STREET—Vanderbilts.

KEITH & PROCTOR'S 50TH STREET—Vanderbilts.

KEITH & PROCTOR'S 125TH STREET—Sweet Kitty Bellissima.

KNICKERBOCKER—Montgomery and Stone in The Red Mill—11th week—81 to 88 times.

LIBERTY—Commencing Dec. 4—Eleanor Robson in The Girl Who Has Everything—1st week—1 to 6 times.

LINCOLN SQUARE—Commencing Dec. 5—Mrs. Temple's Telegram—1st week—1 to 5 times.

MADISON SQUARE GARDEN—Closed.

MAJESTIC—The Tourists—15th week—117 to 124 times.

MANHATTAN—Grace George in Clothes—18th week—98 to 105 times.

MANHATTAN OPERA HOUSE—Hammerstein Grand Opera Co. in repertoire—1st week.

METROPOLITAN OPERA HOUSE—Conried Grand Opera Co. in repertoire—2d week.

MINER'S BOWERY—Savoy Show.

MURRAY HILL—Paris by Night.

NEW AMSTERDAM—Forbes Robertson and Gertrude Elliott in Caesar and Cleopatra—6th week—42 to 49 times.

NEW STAR—Jessie Mae Hall in A Southern Gentlewoman—1st week—1 to 8 times.

PARK—Hebrew Drama.

PASTOR'S—Vanderbilts.

PRINCESS—Margaret Anglin and Henry Miller in The Great Divide—9th week—71 to 78 times; Mata-Mata, Alla Nazimova in Hedda Gabler—11 to 13 times.

SAVORY—Commencing Dec. 4—The Man of the Hour—1st week—1 to 7 times.

THIRD AVENUE—Her First False Step.

VICTORIA—Vanderbilts.

WALLACE'S

THE USHER



In the Omaha Bee, Dramatic Editor F. M. Greenleaf of late has been reporting imaginary conversations between a Real Estate Man, an Actor and a Painter, as to current amusement, with interpolations by a Critic.

The actor is at the moment engaged in horse play in a typical piece nowadays called "musical comedy." His acrobatic work pleases the Real Estate Man hugely, but it saddens the Painter, who speaks from artistic taste and who knows that the Actor is worthy of something better, and the Real Estate Man and the Painter from differing viewpoints, discuss what each considers good and bad in the theatre, while the Critic describes some of the hardships that fall to his kind in these days of a commercialized theatre.

These parables show that while the Actor is forced to degrading work, he aspires to something better; that the Real Estate Man typifies a mass of theatregoers who know much about land and other material things that have yielded them the wherewithal and who welcome an opportunity to laugh and are easily moved by things that grieve the judges; but they resent any attempt to put their mental machinery in motion in the theatre; that the Painter and kindred artists are all right in judgement, but too few in number to count; and that the Critic must follow certain lines in his work or run counter to the multitude, offend persons of substance, and, in some cases, suffer personal injury for telling the truth.

Although imaginary conversations, these colloquies of Mr. Greenleaf illustrate striking truths of character and condition.

Stanley Huntley Lewis writes to THE MIRROR with reference to an outrageous attack upon women of the stage in the Emporia, Kan., Gazette.

The Gazette is a newspaper that has won wide note solely through the abilities of its editor, William Allen White.

Mr. White, it is understood, is away from Emporia much of the time, pursuing his vocation as a writer on various topics of public moment, and is said to make his headquarters in Washington.

Referring to a company of merit playing in Emporia, a writer on the Gazette, among other things, had this "passed" by his editor, if in Mr. White's absence there is such a functionary on that journal:

Show girls are picked out of the gutters in New York. Their language is a mixture of coarse slang and repartee that would disgrace a pirate. The education and morals of show women are decidedly limited. Their sole ambition is a bottle of beer or a cocktail.

This sort of thing may be accepted in Emporia, Kan., but William Allen White knows better, and even if the long distance wire has to be called into requisition, he should exercise his picturesque vocabulary on the person responsible for the above series of libels, preliminary to an assignment of their writer to some vocation for which he is fitted.

The women of the stage—not excluding those in its humbler walks—will compare favorably for honor, intelligence, and other admirable virtues and attributes with women anywhere—with the mothers, sisters, wives, and sweethearts of men anywhere else than on the stage—and any person like this Gazette person, who maliciously or even thoughtlessly slanders them should be mentally kicked and cuffed by every honest person to whose intelligence his writing comes, as he would literally be kicked and cuffed by any man with a wife, a mother, a sister, or a daughter on the stage to whom he might be pointed out.

*

The Court of Appeals has handed down a decision against the "John Doe" proceeding by District Attorney Jerome in an attempt to disclose the methods of Klaw and Erlanger, of the Theatrical Trust.

The appellate court simply declares illegal any proceeding on such a basis, as lacking tangibility upon which to compel testimony.

There no doubt are other legal means to discover methods the practice of which is against relative interests and public policy.

For instance, the United States Government is effectively busy with various trusts, without depending upon "John Doe" or any other fictitious personage as a basis for process, and great reforms in their methods are imminent if they should escape dissolution.

*

The Count Boni de Castellane is said to have announced his willingness for \$2,000 a week to adopt the stage as "an artist."

It is not clear whether he desires to do a vaudeville turn or play Macbeth.

As to the matter of remuneration, the count

is characteristically modest. Another without his modesty and in his circumstances would value his services at \$5,000 or \$10,000 weekly.

The public probably would be more than glad to see the count in anything—in a song and dance, in an exposition as to quick divorce from a large sum of money in record time, or even as the Melancholy Dane.

But Boni—pardon the familiarity—could easily win \$2,000 weekly in a simple and artistic manner. Let him go into vaudeville and simply perform, achieve, accomplish, fabricate, effect, transact, execute, or realize his toilet. The operation should draw crowded houses indefinitely.

DUDLEY DIGGES WITH MRS. FISKE.

Dudley Digges appeared last evening (Monday) in the role of William Sudley with Mrs. Fiske in The New York Idea at the Lyric Theatre, succeeding William B. Mack, who resigned from the Manhattan company on Saturday. Mr. Digges, who is one of the new members of the company engaged by Harrison Grey Fiske this season, and has been playing the part of Nogam in Langdon Mitchell's play, was associated with William Butler Yeats and others in the formation of what is now the Irish National Theatre in Dublin. He acted in the initial productions of Yeats' plays, The Hour-Glass and Kathleen-ni-Houlihan, in both Dublin and London. Mr. Digges came to America to appear in a series of plays by modern Irish authors that were given at the St. Louis Exposition. Subsequently he joined Ben Greet's company, with which he remained until his engagement by Mr. Fiske.

MARK HASSLER DEAD.

Mark Hassler, a prominent orchestra leader, died on Dec. 1 at his home, 4822 Windsor Avenue, West Philadelphia. Born in Bavaria, Germany, April 2, 1828, he came to Philadelphia with his parents and brother, the late Simon Hassler, while still quite a small boy. Shortly after leaving the public schools the Hassler brothers established the first orchestra on a grand scale in this city, and it soon became famous. When John Brougham won popular favor with his burlesques, it was Mr. Hassler who furnished the musical embellishments which caught the popular taste. Later he became the musical conductor for such stage celebrities as Edwin Forrest, Edwin Booth, Mrs. John Drew, Lawrence Barrett, John Sleeper Clarke, Joe Jefferson and William Florence.

OGDEN-CRANE SCHOOL PERFORMANCE.

The Ogden-Crane School of Opera gave a public performance at Carnegie Lyceum on Saturday, Dec. 1. Walker's Penelope and Gilbert and Sullivan's Trial by Jury were the operas selected, and Minerva Vanderbilt gave a Spanish dance in the intermission. The pupils taking part were as follows: Nannette Willoughby, Anna Borgfeldt, Alfred E. Harry, Raymond Gould Crane, W. Rhodes Brandon, Hattie Diamant, James Amar, Carl Heim, Misses Wita Acker, E. Weed, Sadie Nathan, M. Vanderbilt, N. Willoughby, Lillian Taylor, A. Borgfeldt, C. McKinney, Grace Benham, C. Power, M. Maustaki, R. Perry, Otto Weisel, Alfred Donald, N. M. Albany, Sydney Diamant, H. Rottmann, Carl Heim, A. Butera, Robert Galbraith, Charles Klitz, J. Dwight, S. Cox, and Charles Lohse.

COMPANIES INCORPORATED.

The Management, Joseph M. Gaitea, of New York, was incorporated with the Secretary of State at Albany on Nov. 23. The company has a capital stock of \$5,000, and is organized for the purpose of producing dramatic and operatic attractions and to erect, sell and lease theatres and conduct the amusement business in all its branches throughout the United States and foreign countries. The directors named are Joseph M. Gaitea, Charles J. Fultz and Catherine Gaitea, of New York. The Nicolson Amusement Company, New York, has also been incorporated with a capital of \$3,500 to carry on a general theatrical business. The directors are Moses Jade, Charles J. O'Brien, Thomas Gilligan, Thomas P. Driscoll and James Lavin, New York.

HARLEMITES WELL ENTERTAINED.

The Eternal City was revived last week at Keith and Proctor's 125th Street Theatre and played to large and appreciative houses. Janet Waldorf as Donna Roma and Paul McAllister as David Rosal scored heavily. William Norton had the important role of Bruno Rocco, to which he did ample justice. Louise Randolph, Agnes Scott, H. Dudley Hawley, George Howell and others had congenial parts. The cast included Mathisen, Quigg, Mackey and Nickerson, and Gracelyn Whitehouse. This week's attraction is Sweet Kitty Bellairs, with Catherine Countess in the title-role.

BROWNING MATINEES AT THE HUDSON.

Grace Elliston, now playing in The Lion and the Mouse, is to appear during December and January in a series of Browning matinees at the Hudson Theatre under the management of Henry H. Harris. Columbus's Birthday will be the first offering, being given on Dec. 17 for the benefit of the Ladies' Auxiliary of the Lying-in Hospital. A Riot on the Scutcheon will be the second offering.

WILLIAM R. ALEXANDER DEAD.

William R. Alexander, an actor associated for twenty-five years with Henry Chanfrau and Oliver Doud Byron, died on Nov. 30 in Long Branch of diabetes. He was fifty-three years old. He originated the part of Frau Peters in The Arkansas Traveler. He was known on the stage as Little Aleck. He is survived by two sisters.

SEATS FOR BARNABEE BENEFIT.

The auction sale of seats for the Barnabee-MacDonald benefit will take place at the Broadway Theatre this (Tuesday) afternoon at 3:30 o'clock. Lillian Russell, Marie Dressier, Buffalo Bill, Robert Hilliard, Sam Bernard, Raymond Hitchcock and John T. Brush will be the auctioneers.

LAMBS' THANKSGIVING GAMBO.

The Lambs held their Thanksgiving gambol in their club house on Dec. 2. Richard Carle appeared in a sketch written by himself, entitled The Same Old Tale. A sketch of George Ade's was also produced, and Charles Warner appeared in a one-act tragedy.

ALICE KAUSER CONTROLS II.

It was erroneously stated in THE MIRROR of Nov. 10 that Sanger and Jordan control the rights to Held by the Enemy. The fact is that the rights to this play are controlled by Alice Kauser.

BLANCHE WALSH WEDS W. M. TRAVERS.

Blanche Walsh was married in New Orleans, La., on Nov. 15 to W. M. Travers, a member of her company. The ceremony was performed by Judge Henry Renshaw, of the First City Court.

IRENE BENTLEY MARRIES.

Irene Bentley, who is now appearing in The Belle of Mayfair, was married on Nov. 23 to Harry B. Smith, the librettist. The marriage occurred in Boston.

SONG-WRITER COMMITS SUICIDE.

Lawrence Lewis, a song writer and playwright, committed suicide by shooting in the Hotel Bartholdi on Nov. 26. He was nineteen years old.

THE LONDON STAGE.

A Shakespeare Discovery—A Shaw Tragedy—Sir Charles Wyndham's Return.

(Special Correspondence of The Mirror.)

LONDON, Nov. 24.

We have had two-dramatic-literary sensations this week. One has concerned Shakespeare and the other has revolved around Shaw. "Why drag in Shakespeare?" as G. B. S. shrewfully or shavily remarked upon a certain memorable occasion.

The public prints this morning tempest with remarks and views for and against another great discovery concerning the so-called Bard of Avon. This discovery, sprung yesterday upon a pulsating world by Dr. Karl Blechschmidt, of Germany, is simply that the plays attributed to W. S. were not the works of William Shakespeare of Stratford-on-Avon, but of Roger, Earl of Rutland, sometime of Belvoir Castle. More of this discovery in my next.

And now for the great G. B. Shaw (hats off, please). G. B. S. has written another play! It is a tragedy this time, and is called The Doctor's Dilemma. Shaw says he wrote it because William Archer wondered whether he (S.) could write a serious play. The result is peculiar—not to say disturbing. It is a kind of a toy tragedy—a tragedy that for the most part is exceedingly droll, especially in the parts intended to be tragic.

Shaw, as we all know, can be (nay, often is) brilliant in the extreme in his pet paradoxical way. Nay, more, some of his plays are really plays—complete actable things, and not mere epigrammatic essays in so many acts of more or less bad taste. Although I often attack G. B. S. for his saucy gibes at religion, marriage, morality, etc., I am very fond of much of his work. But I am not what Robert Louis Stevenson would call a "true blue Shaw person." I admire G. B. S.'s Widowers' Houses. You Never Can Tell, John Bull's Other Island, and even his unactable play, Mrs. Warren's Profession, as much as I pooh-pooh his Candida, his Devil's Disciple, and his Arms and the Man as unworthy of him.

But Shaw's new tragedy, The Doctor's Dilemma? No, thank you! Not for yours truly. I have no use for it. As a matter of fact, it is of unequal merit. It also abounds in bits of bad taste. Yes, even for G. B. S., who takes care to give himself a little advertisement in the play. "I have no morality," says the pastry hero, Louis Dubedat, "I am a disciple of Bernard Shaw."

This "here" is a brilliant artist, who is also a blackguard. He has committed bigamy or something like it, and leaving a poor servant to look after herself, he has married a beautiful damsel, front named Jennifer. Louis is also far advanced in consumption, and Jennifer, who appears to idolize him, comes to a famous tubercular doctor named Sir Colenso Ridgeon to be seen him to treat Louis. He refuses, on the grounds that if he agreed he would have to give up one of his special patients.

This is not particularly clear, but that is Shaw's fault, not mine. Anon, however, Sir Colenso seems inclined to reconsider his decision and invites Louis and Jennifer to his house. The M. D. then promptly falls in love with Jennifer, while Louis goes around begging, borrowing and even stealing bits of money or money's worth. In due course the doctor has to face his dilemma, which is this—shall he cure Louis (as it appears he can) or shall he let him die and so take his wife for himself? As Librettist Gilbert says, "It is a nice point. I do not remember to have met it before." Well, to be brief, the doctor lets Louis fade out, and that artful blackguard on his death bed is given by our tasteful Irish ibsen a sort of burlesque of the Apostle's Creed, if you please!

"I believe in Rembrandt and in Velasquez and in the Redemption of the World by the sense of beauty," says the consumptive hero as he passes away. Nice, isn't it?

Does the doctor get his Jennifer? No, he has merely committed medical murder (as one may say) for nought. Jennifer, who respects her late husband's fade so much that she flaunts around in a highly colored Japanese costume when the breath is hardly out of his body, at once marries some one else! All this is in obedience to her late wretch of a husband's wishes. So ends this strange tragedy—a tragedy in which only the real comedy scenes are worthy of its strange author.

As is always the case with the Vardonne Stock company, Augustin Glaesmer was re-engaged by Spencer and Aborn for A Wife's Secret, making his fourth season with this firm.

C. Norman Hammond, who has been playing the second heavy in The Prince of India, is lying very ill with typhoid fever at the New York Hotel.

The Empire Theatre, at Lorain, O., was reopened under the management of Cai Harris on Nov. 20, with The Girl from Texas. The house will play the better class of popular priced attractions.

Herbert Aldridge was held up by a footpad at Columbus Avenue and 110th Street on Nov. 30 and knocked insensible. A passing street car frightened the assailant away.

A benefit for the Bide-a-Wee Home will be given at Carnegie Lyceum on Dec. 8. A Game of Cards, Nance O'Neil and Colonel Carteret, V. C., will be played.

At the Pleiades Club Sunday night Rev. John Talbot Smith made the principal address. Others who took part in the programme were John Mason, Ralph DeMora, Sidney Rosenberg, Julia Dean, Emma Thurlow, George William Curtis, Teddy Vokes, Blanche Burns McNeely, Albie Abbott, Lelia McBurney and the Mandolins Trio. John Jerome Rooney was toastmaster.

The twenty-fifth meeting of the Hungry Club, a Bohemian organization something like the Pleiades, but unique in having no officers, dues or initiation fee, was held at the Hotel Arlington Saturday night. Among those who took part in the entertainment programme were Amelia Stone, Harriet Ross, Gilbert Sherrill, Madame Kitty Berger, Dr. Emily Noble, Henrietta Lazarus, Woodman Babbot, Florence Bush Kirk, Leo Braun, Mrs. Jessie Crommett, Pearl Areco Amos, B. B. Valentine, John Purdy, Edmund Russell and Beryl Adams. Miss Adams is an English girl, only nine years old, who is well known in London as a child actress. She is the youngest member of the London Musical Club. She arrived in America Saturday afternoon, having made the trip alone.

Joe Weber has decided to give no performances of Dream City out of town, and it will be presented for the first time on any stage in New York on Christmas Night. The treasurer of the theatre has been forced to return \$1,100 to patrons who mailed checks with orders for first night seats and who could not be accommodated.

THOMAS J. RYAN AND MARY RICHFIELD.

Thomas J. Ryan and Mary Richfield, whose pictures appear on the first page this week, are already making preparations for their starring tour next season, under the management of Percy G. Williams. Their vehicle will be a comedy made by the joining of the three Haggerty sketches, written by Will M. Clegg, in which they have won such great popularity in the vaudeville theatres during the past few seasons.

In the character of Mike Haggerty, the plain, blunt, honest Irish hod-carrier, Mr. Ryan has been fitted with a part that suits him down to the ground, and he enjoys playing it as much as his audience relish seeing it. The character has been studied from life of close range, as Mr. Ryan lived in the same neighborhood as the original Mike Haggerty for many years. As the daughter, who is educated, refined and witty, and who has no patience with her father's idiosyncrasies, Miss Richfield appears at her best. She has an affable, easy, natural manner of delivering her lines that always carries conviction, and on account of the womanly qualities that shine through her stage impersonation she has a remarkable following among the women who are fond of vaudeville in its best form. Mr. Ryan and Miss Richfield will finish this season in vaudeville, but early in the Fall will begin a tour at the head of their own company, appearing in the popular-priced houses, in which they will be certain of a very cordial reception.

ACTORS SLEEP IN A CHURCH.

Maude Fealy and her entire company were stalled by floods in Castle Rock, Wash., on Nov. 24, and were obliged to sleep in the Episcopalian rectory and church. Because of the inhabitants' prejudice against theatrical people the company was unable to find accommodations in the town. The Episcopalian clergyman, however, heard of their plight and offered the rectory and the church for their accommodation. In the morning he served them with a breakfast of coffee and rolls and bade them good-bye from the landing place as the company took its steamerboat.

SOCIALIST STAGE SOCIETY PLANS.

The Socialist Stage Society, of which Julius Hopp is secretary and manager, is planning to produce Mr. Hopp's play, Friends of Labor, at the Berkeley Lyceum on Dec. 30. Edmund Russell has consented to play the leading part. Later in the season the society expects to produce Dr. Leopold Kampf's play, On the Eve, which has never been acted outside of Switzerland, though it has run through ten editions in book form.

REFLECTIONS.



Photo by Gilbert, Philadelphia, Pa.

In connection with the marvelous success of The Music Master, Antoinette Walker, whose portrait appears above, has come in for more than her share of praise, personally, as the press and public of the Quaker City appreciated her clever and dainty portrayal of Jennie which Boston and New York liked so well.

The time of The Music Master has been extended another week in Philadelphia, after which the company will visit Pittsburgh, Cincinnati, St. Louis and Washington, returning to New York for four weeks.

Emma Shewell has rewritten her play, The Other Woman, for Florence Roberts, and Miss Roberts will soon resume her tour with a strengthened company.

J. Ward Kett has been engaged to play Howard Beale in It's All Your Fault, opening at Ford's Theatre, Baltimore, about Dec. 15.

Owing to the illness of Charles Cartwright the opening of The Eastman Case at the Lincoln Square Theatre has been postponed. Mrs. Temple's telegram will be put on to-morrow (Wednesday) night, with William Morris and Harry Conner in the cast.

The Opera House at Gallitzin, Pa., owned by the Gallitzin Building and Loan Association, was destroyed by fire on Nov

TELEGRAPHIC NEWS

CHICAGO.

The Flower Girl—The Lottery of Love—HARRYING MARY—COLBURN'S Gossip.
(Special to the Mirror.)

CHICAGO, Dec. 3.

Veronique, renamed The Flower Girl, got into public favor immediately at the Studiebaker. In the chorus of praise from the critics Louise Gunning was selected for particular honors. She was called "An American Fritz Scheff," and assured that she had a permanent place among the stars. The audiences have all been large so far, and many people were turned away afternoon and night Thursday. Lottie Kendall's beauty and pleasing voice make the part of Agatha conspicuous, and Laura Jeffray's singing and dancing add to the enjoyableness of the production. Harry Fairleigh's graceful and easy manner, as well as his good voice, made the part of Florestan elegant and pleasing. The music is rich and so genuinely good as to elicit especial praise from Mr. Hubbard, the musical critic of the Tribune. The settings are handsome, that of the second act, the country inn grounds, having remarkable depth, delicacy, beauty, and originality. The prospects for the rest of the engagement are bright.

The Lottery of Love, by the Chicago Opera House stock, brought out the comedy resources of Manager D. H. Hunt's talented stock delightfully. Florence Reed played Jo as well as her most noted predecessor in the role. William Bramwell rose to the rather arduous demands of Adolphus and carried it with great success. Helen Reimer's mother-in-law was a comedy achievement to be proud of. De Witt Jennings gave Buttercorn the right appearance and characteristics and sustained them creditably. Herbert Boatwright was excellent as the old salt. John Daly Murphy as Tom Dangerous and Eleanor Gordon as Diana were well within this cleverly reproduced picture of the good old times at Daly's. Oscar Apfel and Frederick Pausinger were only the farm hands, but they did them to the queen's taste.

Sweet Lavender is underlined at the New Theatre as the bill to follow Elga and Kerry, which begins to-night.

B. C. Whitney is the latest mentioned possible purchaser of the New Theatre, and I am told that Gus Solhik and others were at the theatre one day last week measuring the stage and taking measurements out in the auditorium. According to other information, Mr. Whitney has been trying to get another house in Chicago for a run of his latest production.

Manager Sam Morris, of the late Avenue, opened, or rather resumed, his stock season Thanksgiving at the Thirty-first Street with most encouraging prospects of the loyalty of his old patrons and the interest of the people of the neighborhood.

Manager Jo Pilgrim, of the People's, had two capacity houses Thanksgiving. Tennessee's Parisian did Tennessee nicely, bringing out the fitness in the character successfully. Camille D'Arcy was excellent as Kate Cornish. Ed Hass did Caleb sufficiently well. Walter Fred Jones was good Asa, and Laurence Dunbar in the popular comedy part of Bay managed with his usual success to get the laughs due.

Young Buffalo at the Academy every afternoon and evening last week added up a big total for the week. The play was immensely entertaining to the crowd. Young Buffalo was strong in all scenes, and the supporting company was good. Maggie Meredith filled Mrs. McCarthy's brimful of danger, and her specialties were a hit.

Will Vinton, poet, entertainer and actor, recently of the Sam Houston company, was honored with a fellowship dinner at the Press Club recently.

Great interest is apparent in the appearance of Julia Marlowe and M. H. Sothern at the Garrick in Jan Dak (otherwise Jeanne D'Arc).

Monte Cristo and The Man from Mexico will be played soon at the Calumet.

The Way Down Easters had an eventful day Thanksgiving. Rehearsal at 9, first performance at 11 a.m. and then the usual at 2 and 8 p.m. James E. Hackett opened an engagement last night at the Grand in The Walls of Jericho.

Henry Dixey in The Man on the Box has been filling the Garrick to the full legal limit since the opening, and star and company have received from the press, as from the audience, every evidence of being right welcome. The general excellence of the production is thoroughly maintained.

Vaughn Glaser will be seen one night only at the Garrick Dec. 17 (Sunday) in Prince Karl. The Sothern-Marlowe company will open on Dec. 11.

Marie Cahill has been delighting old friends and new at the Illinois with her own popular and clever self and her easy-running vehicle, Marrying Mary. The housewife she has attracted have given her plenty of encouragement to continue in the conviction that there is such a thing as a popular combination of decency and reliable entertainment. The winning little epilogue she speaks is enough to entitle her to the rank of captain of the industry of supplying and protecting good fun in the theatre. After distributing blossoms of humor through three acts she throws some real flowers into the audience during the epilogue, and the incident seems very nice and pat. Eugene Cowles is a fine, commanding figure as the elderly Southern gentleman. He has some songs that are seldom equalled in musical comedy. The duet sung by him and Miss Cahill is a treat. Mr. Cowles shows a steady gain in ease and stability as an actor. The supporting company is exceptionally clever and the long-skirted chorus graceful and spirited. The two settings are remarkable, handsome and interesting.

The Grand Mogul, by Frank Pixley and Gustave Lodder, was presented for the first time at the Colonial last night with Frank Moulan and Maud Lillian Bell in the cast. The locale is on an Hawaiian island and people are transported in balloons.

The San Carlo Opera company, with Madame Nordica, will come to the Auditorium the week of Feb. 28. In the company are Alice Nielsen, Campanari, Constantine, the Spanish tenor, and others.

OTIS COLBURN.

BALTIMORE.

Fritz Scheff, As Ye Sow, Holly Tolly and Other Attractions—Music Events.
(Special to the Mirror.)

BALTIMORE, Dec. 3.

As Ye Sow is at Ford's. Mrs. Wiggs of the Cabbage Patch, with Madge Carr Cooke, Edith Taliaferro, and Violet Ogden, next week. It's All Your Fault, Dec. 17.

Fritz Scheff is at the Academy in Mile. Moderate, supported by William Pruet, Walter Percival, Leo Mara, George Schrader, Howard Chambers, Claude Gillingwater, Edna Fassett, Blanche Morrison, Josephine Bartlett, Louise Le Baron and the dancer, La Mora. Souss's opera, The Free Lance, will follow.

Holly-Tolly, Weber and Fields' former vehicle, is seen in the hands of others at the Auditorium. Next week Thomas E. Shea will be seen in repertoire.

Tom Waters, who is styled the Mayor of Laughland, is seen in the farce of that name at Blaney's. The underline is Her First False Step.

The Four Corners of the Earth is at the Holiday Street. Next attraction, A Desperate Chance.

The Boston Symphony Orchestra will be heard in concert at the Lyric next Wednesday evening. The soloist will be Timothy Adamowski, violinist.

Emilio de Gogorza, baritone, will give a recital at Peabody Hall Dec. 6.

The Philadelphia Orchestra comes to the Lyric Dec. 12.

Emmanuel Wad, a Danish composer, gave a delightful recital at Peabody Hall on Friday last.

Dockstader's Minstrels at Ford's last week did a record-breaking business.

HAROLD RUTLEDGE.

PHILADELPHIA.

The Music Master—Ethel Barrymore—The Lion and the Mouse.
(Special to the Mirror.)

PHILADELPHIA, Dec. 3.

This is the fifth and last week of David Warfield in The Music Master at the new Lyric Theatre. The patronage has been something phenomenal. Camille D'Arville in a new comedy with music, The Belle of London Town, is announced for Dec. 10, with Blanche Bates and Lena Ashwell booked to follow.

Ethel Barrymore, for her second and final week at the Garrick Theatre, changed her programme to Captain Jinks of the Horse Marines. The Prince of India will follow on Dec. 10.

The Lion and the Mouse opened to-night at the Chestnut Street Opera House for a five weeks' run, and to judge from its reception here will duplicate its New York success. The January bookings to follow are George Cohan and Robert Robertson.

Willie Collier in Caught in the Rain is the attraction for this and the coming week at the Broad Street Theatre. Willie Collier and Grant Stewart claim the authorship of the venture, which introduces a real rainstorm and a genuine horse and cab. The opening was large and everybody was pleased. The Kalish New York Theatre company follows on Dec. 17 for three nights. E. S. Willard comes on Dec. 24 for two weeks, making a feature of The Newcomes.

McIntyre and Heath, with The Haunted Tree, are attracting the usual large business at the Chestnut Street Theatre, this being their second and last week. The English comedy, Mr. Hopkinson, follows on Dec. 16 and Lillian Russell on Dec. 24.

This is the third and final week of Mrs. Wiggs of the Cabbage Patch at the Walnut Street Theatre. The Jungle comes on Dec. 10.

The Girl from Broadway made her first appearance in the Quaker City this evening at the Grand Opera House and received a joyous welcome. It is a catchy musical comedy by Herbert Hall, with music by Karl L. Haschuk, and is full of novelties, with a pretty chorus and sensational dancing. Al Leech in Girls Will Be Girls comes on Dec. 10.

Thomas E. Shea, for his second and last week at the Park Theatre, does not offer When We Were Twenty-one, but, instead, announces Michel, Othello, and The Fool's Revenge. Business has been uniformly large, as Thomas E. Shea has a steady following in this city. York and Adams, with Bankers and Brokers, come to the week of Dec. 10.

Barney Gilmore is at the Girard Avenue Theatre this week, with A Rocky Road to Dublin, and attracted a crowded opening house with advance sales insuring a big week. The Cowboy Girl comes on Dec. 10.

Montana, a new Western play, with the author, Harry D. Carey, in the star role, received a royal reception to-night at the National Theatre. It is full of intensely thrilling situations. Four Corners of the Earth is booked for the week of Dec. 10.

People's Theatre: A new melodrama by Al H. Woods, entitled A Marked Woman, is the week's offering. The story depicts recent thrilling events in China. While Frisco Burns comes on Dec. 10.

Forepaugh's Theatre: Eugene Blair, with The Woman in the Case, in spite of appearing at the Girard Avenue Theatre only two weeks ago, turned away people at the matinee and evening performance. Lena Rivers is announced for the week of Dec. 10.

Hart's Kensington Theatre: Why Girls Leave Home holds the week here with good prospects. Anna Callahan in M'liss follows on Dec. 10.

Davey and Speck's Stock company at the Standard Theatre present for the first time on any stage a drama by Will S. Murphy, entitled For Her Daily Bread. The scenery is elaborate, showing a female seminary at Pechskill, the exterior and interior of a New York theatre, and the Casino at Palm Beach. The large stock company does full justice to the characters. A Prisoner of War arrives here on Dec. 10.

Dumont's Minstrels at the Eleventh Street Opera House continue with last week's interesting skits to slightly capacity.

To-morrow evening will be a grand sight at the Academy of Music, it being the inauguration of the Metropolitan Opera company, with Romeo et Juliette as the opening card. Every seat in the spacious Academy is sold out.

The Boston Symphony Orchestra plays to-night at the Academy of Music, with Rosenthal as the soloist. It is his first appearance in this city. ■ FRANZUSON.

ST. LOUIS.

Sothern and Marlowe at the Garrick—George Washington, Jr.—Frank Daniels.
(Special to the Mirror.)

ST. LOUIS, Dec. 3.

E. H. Sothern and Julia Marlowe began an engagement at the Garrick Theatre to-night, presenting Jeanne D'Arc, written by Percy MacKaye. The capacity audience which was present was enabled through the careful work of the playwright and the splendid interpretation of the players to gain a clear idea of the whole active life of Jeanne D'Arc, from the time she left the village of Domremy until she met her tragic end in the city of Rouen. In the entire gallery of female characters who have played epoch-making roles in the history of nations none is more interesting than that of Jeanne D'Arc. All of the sweet personality and genuine, true dramatic qualities of Miss Marlowe are drawn upon in her splendid portrayal of the Maid of Orleans. Mr. Sothern is cast no less happily in the role of the Duke d'Alençon, cousin of Charles VII. The duke is a lofty-minded, stolid noble of France, whose firm belief in the miraculous powers of Jeanne D'Arc was grounded at once at their first meeting in the Castle of Chinon, when Jeanne was first introduced to the ragamuffin court which Charles presided over at the time. During the play his continued devotion to the call of the Maid of Orleans and his acceptance of her mission as having been inspired by heaven, form what may be called the love theme of the play. Jeanne D'Arc will be repeated Thursday night and at the Saturday matinee, the only matinee to be given during the engagement. On Wednesday night will be given The Sunken Bell, Charles Henry Meister's English translation of Gerhart Hauptmann's fairy tale classic. On Tuesday and Friday nights Mr. Sothern and Miss Marlowe and their supporting players will appear in Herman Sudermann's Biblical play called John the Baptist. The Sothern-Marlowe engagement is looked upon as one of the principal social events of the St. Louis Winter season, and hundreds of fashionable and cultured people from surrounding places have given orders for seats.

George Washington, Jr., is the title of the musical play at the Olympic Theatre this week, which is being revealed by George M. Cohan, its author, and a good supporting company. Like all Cohan plays it is thickly interspersed with musical and concerted numbers.

Frank Daniels returned to St. Louis for a week's engagement Sunday in his well-known musical farce, Sergeant Brue, opening to a good house at the Century to-night. Daniels this season has the support of a large and clever company headed by Julius Ferary.

Grace Merritt selected when Knighthood Was in Flower for a suitable play this year, and is being seen by the patrons of the Imperial Theatre as Mary Tudor this week. Two large audiences saw the Sunday performances.

In Old Kentucky is the attraction at the Grand Opera House this week. Marie Quinn heads the company, which includes Julia Morton, Bert G. Clark and a number of others.

McFadden's Flats came back to Havlin's Theatre Sunday with a number of new features and only the best of the old ideas retained. The piece is presented upon a somewhat spectacular plan this season, with a chorus of attractive young women in several original ensembles.

CHARLES E. HUGHES.

BOSTON.

Blanche Bates' Last Week—The Vanderbilt Cup—New Act for Peter Pan.
(Special to the Mirror.)

BOSTON, Dec. 3.

Only a few novelties are offered to Boston theatregoers this week. Elsie Janis in The Vanderbilt Cup is at the Colonial, and a new act has been added to Peter Pan, making it necessary to begin the performance at a quarter to eight.

This is the last week of Blanche Bates in The Girl of the Golden West at the Majestic, and in order to satisfy the extraordinary demand for seats an extra matinee will be given Thursday. The play and the actors, especially Miss Bates and Mr. Keenan, have been enthusiastically welcomed, and the engagement here has been all too short to satisfy the theatregoers. Next week Lena Ashwell will make her first appearance here in The Shunamite and Mrs. Dan's Defense.

The Vanderbilt Cup brought out a large audience to-night, which welcomed Elsie Janis and her company in a way to leave no doubt of the interest people take in the clever young actress. The automobile race was received with enthusiasm.

The new act which has been added to Peter Pan at the Hollis Street comes immediately before the scene on the pirate ship. The scene is a romantic lagoon, the haunt of mermaids. Here Peter encounters Hook, the pirate, and has a desperate fight with him. Peter is wounded and is about to succumb, when Hook is frightened away by the pursuing crocodile, whose ticking he hears approaching. This is the last fortnight of Miss Adams' Boston engagement.

Little Johnny Jones, with Tom Lewis, Sam J. Ryan, Jack Rafferty, Frank Montgomery, William McNamee, C. T. Harrington, Adele Rafferty and Stella Tracey in the principal roles, is at the Boston Theatre this week.

Sag Harbor is the play by the Castle Square Stock company this week. Ben Johnson as Dan Marlowe has a role that suits him particularly well, and the rest of the strong company are well cast. Actors' Night will be observed Thursday, with a testimonial to Mr. Johnson. Cousin Kate is the underline for next week.

Only one week more remains to Lawrence D'Orsay in The Embassy Ball at the Park. Next week, Clara Bloodgood in The Truth.

The College Widow is still doing fine business at the Tremont. Next Thursday is advertised as "Widows' Night," when the members of the company will entertain the widows of Boston.

The Sign of the Four is John Craig's offering at the Bijou this week. Mr. Craig will play Sherlock Holmes and Mary Young will be seen as the heroine.

The Way of the Transgressor is the melodrama at the Grand this week, with Montana underlined for next week.

At the Globe Edward Harrigan is appearing in his popular drama, Old Lavender. Macklyn Arbuckle in The County Chairman follows.

This week the Bowditch Square Stock company is presenting The Christian, with Alexander Geddes as John Storm and Charlotte Hunt as Glory. Next week, The Prisoner of War.

Viola Allen in Cymbeline is booked for the Hollis on Dec. 17.

The engagement of H. B. Irving at the Colonial is announced for Jan. 7. JAY BENTON.

(Special to the Mirror.)

PITTSBURGH.

The Belle of London Town—Man and Superman—Notes.
(Special to the Mirror.)

PITTSBURGH, Dec. 3.

Bernard Shaw's Man and Superman attracted a large audience at the Nixon to-night. Robert Loraine leads a moritorious cast, which includes Drina De Wolfe, Nellie Thorne, Lois Francis Clark, Sallie Williams, Martha Evans, James D. Beveridge, Louis Masson, Frank Craven, Mortimer Welton, and Donald McLaren. Next week William Favashan in The Squaw Man.

Camille D'Arville was well received to-night at the Belasco by a large audience in The Belle of London Town. The piece is a comedy with music and is beautifully staged. The cast is strong, containing Ruth Peebles, Bella Thorne, Hortense Mazurette, Hilda Hollins, Kathleen Clifford, Carl Stahl, Frank Farrington, Orville Harold, Hal Pearson, Arthur D. Wood, William Rothacker, Herman Steinman, Edmund Stanley, and Joseph Prohoff. David Warfield in The Music Master follows.

Uptown at Blaney's Empire Thorne and Orange Blossoms seemed to please the crowds to-day. Edna Earle Lindon plays the chief role, and has the support of an adequate company. Underlined are Young Buffalo in The King of the Wild West, and The House of Mystery.

The Alvin was filled to-night by an audience which showed that it was well pleased with the play, Bedford's Hope, and showed its good taste. The race scene between an automobile and train of cars could hardly be surpassed for mechanical cleverness and scenic beauty, and evoked an ovation to which it was entitled. Eugene Blair in A Lucky Dog, and Buster Brown are the underlines.

The crowds at the Bijou to-day found plenty of excitement in Custer's Last Fight, which is a play of that class which appeals to the patrons of this popular playhouse. It is satisfactorily acted and staged. The Ninety and Nine and The Midnight Escape follow.

The Gayety's large audience to-day were offered a good bill in The Boston Belles, Frankie Bailey and her Ginger Girls, and Eph Thompson's performing elephants are the principal features. Next week The Crackerjacks.

The Dreamland Burlesques is the bill at the Academy, which held its usual large audiences to-day.

The fourth of the Elmendorf lectures, Northern Italy, will be given to-morrow (Tuesday) night at Carnegie Music Hall. A special lecture, Spain and Tales of the Alhambra, has been arranged for to-morrow afternoon especially for children.

"Too cool vaudeville" has invaded this city, called the Hippodrome, and is situated conspicuously on Fifth Avenue. There is a "Curio Hall" beside the stage performance, and the whole is worth the price of admission. It was opened on Nov. 20, Thanksgiving Day.

Henry Lehman, representative of the Shubert, was in the city for several days last week in the interest of his firm.

CARPENTER, FRANKIE (Geo. Gandy, mgr.): Lewisburg, Pa., Dec. 2-8. Perfumed Co.

CHAUNCEY-KRIFER (Fred C. Chapman, mgr.): Miss G., Dec. 2-8. Dover Falls, Pa., 10-15.

CHICAGO STOCK (Geo. H. Linton, mgr.): Indianapolis, Ind., Dec. 2-8. Indianapolis, Ind., 10-15.

CHICAGO COMEDY (G. A. Ferguson, mgr.): Toledo, Ohio, Dec. 2-8. Pleasant St., Anderson, Ind., 10-15.

DE PINE-HINDSTREET (Theo. K. De Pine, mgr.): Mt. Clemens, Ill., Dec. 2-8.

DE VODOR, ODETTE (Gaston, W. Va., Dec. 2-8, Cincinnati, 10-15).

DINW. CARROLL: Canton, Mo., Dec. 2-8.

ELLIOT STOCK (Daniel Bognal, mgr.): Chatsworth, N. J., Dec. 2-8. Anderson, N. S., 8-11.

EWING, GERTRUDE (Wm. H. Smith, mgr.): Ft. Myers, Fla., Dec. 2-8. Mesa, 10-12. Martindale, 12-15.

FERRING STOCK (Western; Geo. M. Ferguson, mgr.): Cincinnati, Ohio, Dec. 2-8. Mesa, 10-15.

FORBES OPERA COMPANY (Geo. F. Forbes, mgr.): Columbus, Ga., Dec. 2-8. Mesa, 10-15.

GILDED SQUADRE COMEDY (A. A. Wall, mgr.): Columbus, Ga., Dec. 2-8. Mesa, 10-15.

HARRIS-PARKINSON (Robert H. Harris, mgr.): Baltimore, Md., Dec. 2-8.

HENDERSON STOCK (W. J. and E. R. Henderson, Miami, Fla., Dec. 2-8).

HORNED SQUADRE COMEDY (A. A. Wall, mgr.): New Orleans, La., Dec. 21-Dec. 22.

HILLMAN, MAUL (W. A. Hillman, mgr.): Williamson, Pa., Dec. 2-8. Shamokin 10-15.

HIMMELHEIN'S IDEALS (John A. Himmelman, mgr.): Williamson, Pa., Dec. 2-8. Shamokin 10-15.

HIMMELHEIN'S IMPERIALS (John A. Himmelman, mgr.): Newville, Pa., Dec. 2-8. Warren, O., 10-15.

KARHOL DOT (G. C. Welch, mgr.): Bangor, Me., Dec. 2-8. Greenville 10-12. Augusta 10-15.

LESLIE BOHANNON (Sam Allen, mgr.): Rochester, N. Y., Dec. 2-8. Orleans 10-15.

BARKINS' STOCK (W. S. Barkins, mgr.): Halifax, Obs., Dec. 2-8. indefinite.

HARRIN-PARKINSON (Robert H. Harris, mgr.): Baltimore, Md., Dec. 2-8.

HENDERSON STOCK (W. J. and E. R. Henderson, Miami, Fla., Dec. 2-8).

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LESLIE BOHANNON (Sam Allen, mgr.): Rochester, N. Y., Dec. 2-8. Orleans 10-15.

MAJESTIC STOCK (Oscar F. Cook, mgr.): Port Huron, Mich., Oct. 22-indefinite.

MARKS BROTHERS (R. W. Marks, mgr.): Saratoga, N. Y., Dec. 2-8. Glens Falls 10-15.

MARKS BROTHERS (Joe Marks, mgr.): Cornwall, Ont., Dec. 2-8. Rockville 11-15.

MARKS BROTHERS (Tom Marks, mgr.): Medicine Hat, Alta., Dec. 2-8. Calgary 10-29.

MORGAN-PETTLE: Monroe, La., Dec. 2-8. Natchez, Miss., 10-15.

MURRAY AND MACKAY (Eastern; John J. Murray, mgr.): Watertown, N. Y., Dec. 2-8. Oswego 10-15.

MURRAY AND MACKAY (Western; John J. Murray, mgr.): Lancaster, Pa., Dec. 2-8.

MYRKLE-HARDER (Eastern; Wm. H. Harder, mgr.): New London, Conn., Dec. 2-8. Westerly, R. I., 10-15.

MYRKLE-HARDER (Southern; Latimore and Leigh, mgrs.): Montpelier, O., Dec. 2-8. Adrian, Mich., 6-8, Lansing 10-15.

NYE, TOM FRANKLIN (Reed and Stanley, mgrs.): Ely, Minn., Dec. 2-8. Virginia 10-15.

OPHEUM STOCK (Edward Doyle, mgr.): Madison, Ind., Dec. 2-8. Bloomington 10-15.

PARTELLO STOCK (W. A. Partello, mgr.): Lockport, N. Y., Dec. 2-8. Clearfield, Pa., 10-15.

PATTON SISTERS (C. Stafford Patton, mgr.): Cleburne, Tex., Dec. 2-8. McKinney 10-12. Denton 12-15.

PURNELL, KATHRYN (W. B. Fitzgerald, mgr.): New Brunswick, N. J., Dec. 2-8. Washington, D. C., Dec. 2-8.

RACE'S REPERTOIRE (John G. Rae, mgr.): Kerwin, Kan., Dec. 2-8. Lenora 10-12. Logan 10-15.

SOUTHWELL, MARJORIE (Alex. R. Scherer, mgr.): South Norwalk, Conn., Dec. 2-8. Fishkill 10-15.

TAYLOR STOCK (H. W. Taylor, mgr.): Lawrence, Mass., Dec. 2-8. Lowell 10-15.

THROUSDALE BROTHERS' THEATRE (Eastern; Merle Throstable, mgr.): Seymour, Ia., Dec. 2-8.

THROUSDALE THEATRE (Western; W. W. and B. R. Throstable, mgrs.): Rock Valley, Ia., Dec. 2-8. Rock Rapids 6-8. Ellsworth, Minn., 10-12. Hartley, Ia., 12-15.

VAN DYKE AND EATON (F. Mack, mgr.): South Bend, Ind., Dec. 2-8. Elkhart 10-15.

WALLACK'S THEATRE (CO. (Northern; Dubinsky Brothers, mgr.): Rock Island, Ill.-indefinite.

WININGER BROTHERS (Sam and Wm. Wininger, mgr.): Winona, Minn., Dec. 2-8. Mouseline 10-15.

YOUNG, EDWIN (Muncie, Ind., Dec. 2-8. Lima, O., 9-15.

OPERA AND EXTRAVAGANZA.

AROUND THE CLOCK (Walter Westcott, mgr.): New York city Dec. 3-8. Brooklyn, N. Y., 10-15.

A STRANGER IN TOWN (Harry R. Linton, mgr.): E. Liverpool, O., Dec. 4. Wellsville 5. St. Mary's, W. Va., 7. Parkersburg 8. Ft. Pleasant 10. Wellsville, O., 11. Jackson 13. Athens 14. Chillicothe 15.

A TRIP TO ATLANTIC CITY (Walter R. Willis, Mrs. George Willis, mgr.): Dec. 4.

BEBOG PRINCE OPERA (Henry Louisville, mgr.): Lexington, Ky., Dec. 4. Vinona 5. Grenada 6. Water Valley 7. Oxford 8. Corinth 10. Bonneville 11. Tupelo 12. Aberdeen 13. West Point 15.

BERNARD, SAM (Sam Frohman, mgr.): New York city Oct. 22-indefinite.

BLACK PATTI TROUBADOURS (Voelkel and Nolan, props.; R. R. Voelkel, mgr.): Spartanburg, S. C., Dec. 4. Greenville 5. Anderson 6. Robertson, S. C. 7. Marion 10. Monroe 11. Columbia, S. C. 12. Chester 13. Greenville 14. Columbia 15.

BOSTON IDEAL COMIC OPERA (Edwin Patterson, mgr.): Gallatin, Mo., Dec. 4. Princeton 5. Jamestown 7. Trenton 8. Maysville 15.

CARILL MARIE (Daniel V. Arthur, mgr.): Chicago, Ill., Nov. 28-indefinite.

CARLE, RICHARD (Chas. Marks, mgr.): New York city Dec. 10-20.

COLE AND JOHNSON (Philip Robson, mgr.): Terre Haute, Ind., Dec. 4. Richmond 5. Marion 6. Bedford 7. Friday 8. Toledo 9-12. Grand Rapids 13-15.

COMIN' THRO' THE RYE (Will J. Block, Amuse. Co., mgr.): Rochester, N. Y., Dec. 4. Elmira 6. Ithaca 7. Syracuse 8. Oswego 10. Utica 11. Schenectady 12. Glens Falls 13. Albany 14. Pittsford 15.

CURTIS' MUSICAL COMEDY (Curtis and Lewis, mgrs.): San Francisco, Cal.-indefinite.

D'ARVILLE, CARILLE (Sam S. and Lee Shubert, Inc., mgr.): Philadelphia, Pa., Dec. 2-8. Philadelphia, Pa., Dec. 10-15.

EVERYBODY WORKS BUT FATHER (A. S. Webster, mgr.): Marshalltown, Ia., Dec. 4. Iowa City 5. Muncie 6. Davenport 7. Clinton 8. FANTANA (F. Ray Comstock, mgr.): Evansville, Ind., Dec. 4. Frankfort, Ky., 5. Harrisburg 6. Paris 7. Winchester 7.

FIELDER, LEW (Shubert Brothers, mgrs.): New York city Aug. 20-indefinite.

GARLAND, JOSEPH (Pettigill, mgr.): Steubenville, O., Dec. 4. East Liverpool 5. Wellington, W. Va., 6-8. Parkersburg 10. Fairmont 11. Marion 12. Uniontown, Pa., 13. Connellsville 14. Cumberland 15.

HELD ANNE (Florence Zeigfeld, mgr.): New York city Nov. 26-indefinite.

HOIT, TONY (Jos. Galtis, mgr.): Baltimore, Md., Dec. 2-8.

HOPPER, DE WOLF (Sam S. and Lee Shubert, Inc., mgr.): Cincinnati, III., Dec. 4. Jefferson City, Mo., 5. Booneville 6. Moberly 7. Sedalia 8. Kansas City 9-10.

HUNTINGS, FOUR (Harry Dull, mgr.): Pottsville, Pa., Dec. 4. Plymouth 6. Carbondale 7. Pittston 8. Scranton 10-12. Wilkes-Barre 13-15.

IN NEW YORK TOWN (Hurling and Seaman, mgrs.): Birmingham, Ala., Dec. 2-8.

INDIA COMIC OPERA (Wm. Heywood, mgr.): Stamford, Conn., Dec. 2-8. Newark 11. Kearny 12. Minden 13. Holdrege 14. McCook 15.

IDEALS (Sam Williams, mgr.): Boston, Mass., Dec. 2-15.

LITTLE JOHNNY JONES (Cohan and Harris, mgrs.): Boston, Mass., Dec. 2-15.

MACE, FRED W. (Harry Ashin, mgr.): Ottawa, Ont., Dec. 4. La Salle 5. Keweenaw 6. Jacksonville 7. Des Moines 8. Hamilton 9. Mattoon 11. Champaign 12. Marion 15. Marion 16. Marion 18.

MACLAFLIN CONCERT JESSIE (Swoole, Shipman and Co., mgrs.): Birtle, Can., Dec. 4. Wimberly 5. Emerson 7. Minneapolis, Minn., 11.

WADAME BUTTERFLY (Henry W. Savage, mgr.): New York city Nov. 12-Dec. 22.

WEADDEN'S PLATES (Howard Powers, mgr.): St. Louis, Mo., Dec. 2-8. Terre Haute 5. Indianapolis 10-12. Marion 15.

MCINTIRE AND HEATH (Klaw and Erlanger, mgrs.): Philadelphia, Pa., Nov. 26-Dec. 8.

MAM'ZELLE SALLIE (John C. Fisher, mgr.): New York city Nov. 26-Dec. 8.

MONTGOMERY AND STONE (Chas. R. Dillingham, mgr.): New York city Sept. 24-indefinite.

MORTON'S FOUR (Frank V. Hawley, mgr.): Boston, Mass., Dec. 2-8. Toronto, Can., 10-15.

MURRAY AND JACK (Ollie Mack, mgr.): Kankakee, Ill., Dec. 4. Crawfordville, Ind., 5. Tippecanoe 6. Bedford 7. Middlebury 8. Hamilton 9. Lexington, Ky., 10. Shelbyville 11. Parkersburg, W. Va., 13. Sistersville 14. Wheeling 15.

MY WIPE'S FAMILY (Central; Harry R. Linton, mgr.): Kane, Pa., Dec. 4. Bradford 5. Jamestown, N. Y., 6. Union City, Pa., 7. Warren, O., 8. Alton 10. Canton 11. Carrollton 12. Barberston 13. Wadsworth 14. Marion 15.

PATRY IN POLITICS (P. H. Sullivan Annex, Co., mgrs.): Cincinnati, O., Dec. 2-8. Chicago, Ill., 9-15.

POLLARD LILLIPUTIAN OPERA (C. A. Pollard, mgr.): Ft. William, Ont., Dec. 2-8. Kenora 10-15.

PIFFI PAFFI POUP! (R. C. Whitney, mgr.): Johnstown, Pa., Dec. 4. Lewisburg 5. Shenandoah 6.

Poterville 7. Harriet 8. Bagdad 10. Allentown 11. Weston 12. Wilkes-Barre 13. Pittston 14.

REIN FEATHER (Jos. M. Gallo, mgr.): Prospect, Pa., Dec. 2-8. Wilkes-Barre 13. Pittston 14.

ROGERS BROTHERS (Olcott, Ill., Dec. 4. Burlington, Ia., 5. Galena 6. Dubuque 7. Davenport 8. Rock Island 9. Beloit 10. Decatur 11. Evansville, Ind., 12. Terre Haute 13. Lafayette 14. Ft. Wayne 15.

SAN FRANCISCO OPERA (Frank W. Healy, mgr.): Denver, Colo., Sept. 16-indefinite.

SHAW, FRITH (Chas. R. Dillingham, mgr.): Baltimore, Md., Dec. 2-8.

SHEPPARD, GENE (Sam S. and Lee Shubert, Inc., mgr.): Chicago 20-22. Milwaukee, Wis., 23-25.

SMART GIRL (Olcott Hill, mgr.): St. Paul, Minn., 2-8.

MINNEAPOLIS 6-15.

STANDARD OPERA (Margaret H. Brown, mgr.): Moline, Ill., Dec. 2-8. Davenport, Ia., 5. 6. Monmouth 7. Canton 8. Lincoln 10, 11. Jacksonville 12, 13. Springfield 14, 15.

SYDNEY, GEORGE (A. W. Herman, mgr.): Jackson, Tenn., Dec. 10. Paducah, Ky., 11. Cairo, Ill., 12. Alton 13. Peoria 14. Des Moines, Ia., 15.

TYSON, ERICA (Jos. M. Gates, mgr.): Troy, N. Y., Dec. 2-8. Schenectady 5. Oneonta 6.

THE BELLE OF MAYFAIR (Wm. W. Riley, mgr.): New York city Dec. 3-indefinite.

THE BLUE MOON (Sam S. and Lee Shubert, Inc., mgr.): New York city Nov. 2-indefinite.

THE EARL AND THE GIRL (Sam S. and Lee Shubert, Inc., mgr.): Mansfield, O., Dec. 4. Van Wert 5. Tiffin 6. Toledo 7. 8. London, Ont., 10, 11. Lockport 12. 13. Buffalo 14.

THE FLOWER GIRL (Sam S. and Lee Shubert, Inc., mgr.): Chicago 13. Milwaukee 14. Winona 15.

THE FREE LANCE (Klaw and Erlanger, mgr.): Washington, D. C., 3-8. Baltimore 10, 11. Perry 12, 13. Warrenton 14, 15.

THE GIRL AND THE BANDIT (Hugh A. Brady, mgr.): Baton Rouge, La., Dec. 4. Natchez, Miss., 5. Jackson 6. Meridian 7. Selma, Ala., 8.

THE LAND OF NOD (Will J. Block, mgr.): Cairo, Ill., Dec. 4. Memphis, Tenn., 5, 6. Little Rock, Ark., 7. Hot Springs 8. Pine Bluff 10. Texarkana, Tex., 11. Paris 12. Ft. Worth 13. Oklahoma City, Okla., 14.

THE MAYOR OF TOKIO (Jos. Gates, mgr.): Toledo, O., Dec. 2-8. Cincinnati 9. 10. 11.

THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Galesburg, Ill., Dec. 3. Peoria 4. Bloomington 5. Springfield 6. Decatur 7. Terre Haute 8. Indianapolis 9. 10. 11. 12. 13. 14.

THE MAN FROM NOW (Henry W. Savage, mgr.): Nashville, Tenn., Dec. 5, 6. Chattanooga 7. Knoxville 8. Atlanta 9. 10. Birmingham 11. Memphis 12. 13. Mobile 13. Montgomery 14. Columbus, Ga., 15.

THE MAYOR OF TOKIO (Jos. Gates, mgr.): Toledo, O., Dec. 2-8. Cincinnati 9. 10. 11.

THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Galesburg, Ill., Dec. 3. Peoria 4. Bloomington 5. Springfield 6. Decatur 7. Terre Haute 8. Indianapolis 9. 10. 11. 12. 13. 14.

THE STUDENT KING (Henry W. Savage, mgr.): New York city Dec. 25-indefinite.

THE SULTAN OF SULU (Madison Corey, prop.): Parsons, Kan., Dec. 4. Chanute 5. Iola 6. Topeka 7. Leavenworth 8. Omaha, Neb., 9. 10. Des Moines, Ia., 11. Sioux City 12. Lincoln, Neb., 13. North Platte 14. Cheyenne, Wyo., 15.

THE SOCIAL WHIRL (Sam S. and Lee Shubert, Inc., mgr.): Omaha, Neb., Dec. 2-8. Akron, O., 10. Youngstown 11. Columbus 12-15.

THE TIME, THE PLACE AND THE GIRL: Chicago, Ill., Aug. 20-Dec. 8.

THE TOURISTS (Shubert Bros., mgr.): New York city-Aug. 27-Dec. 8. Brooklyn, N. Y., 10-15.

THE VANDERBILT CUP (Jos. M. Gates, mgr.): Tulsa, I. T., Dec. 4. Oklahoma City, Okla., 5, 6. El Reno 7. 8. Dallas 9. Fort Worth 10. 11. 12. 13. 14.

THE VICTORY CARNIVAL: Titusville, Pa., Dec. 2-8. Ohio City 10-15.

BENNETT MOULTON (H. C. Ochock, mgr.): Indianapolis, Ind., Dec. 2-8. Rockford, Ill., 10-15.

CRIMINAL MOVING PICTURES: Bellows Falls, Vt., Dec. 6, 8. Orange, Mass., 10-12. Athol 13-15.

GRIFFITH HYPNOTIC SPECIALTY (B. R. Bates, mgr.): Schenectady, N. Y., Dec. 2-8. Columbus 10-15.

HERALD OF VICTORY: Spring Pictures (Robbins and Wallace, mgr.): Toledo, O., Dec. 2-8. Cincinnati 9. 10. 11. 12. 13. 14.

KILLAR (William) (Killer Meadow, mgr.): Minneapolis, Minn., Dec. 2-8.

KILPATRICK (T. P. J. Power, mgr.): Winfield, Kan., Dec. 4. Arkansas City 5. Ponca City, Okla., 6. Newkirk, Okla., 6, End 7. Guthrie 8. Oklahoma City 9. Anadarko, Okla., and Chickasha, I. T., 10. Ft. Sill, Okla., and Lawton 11. Kingfisher and El Reno 12. Tulsa 13. Binghamton 14. Geneva 15. Utica 16.

THE STUDY KING (Henry W. Savage, mgr.): New York city Dec. 25-indefinite.

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DAVIS, FLORENCE (Homer B. Day, mgr.): Wilmington, Del., Dec. 2-8. Louisville, Ky., 6-8, Indianapolis, Ind., 10.

DORA THORNE (Rowland and Clifford, mgrs.): Harrisonburg, Va., Dec. 2-8. Plainsfield 5, 6. Orange 7. 8. 9. 10. 11. 12. 13. 14.

DORA THORNE (Central; Rowland and Clifford, mgrs.): Salisbury, Md., Dec. 2-8. Winston-Salem 6, 7. Hickory 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. August 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. September 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. October 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. November 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. December 1,



THIS WEEK'S ATTRACTIONS.

PASTOR'S.

Gracie Emmett and company in Mrs. Murphy's Second Husband, Una Clayton and company in What's in a Name, James Brockman and Charles H. Boyle, Jones and Walton, Frankie St. John and Johnnie Le Fevre, Mr. and Mrs. Stuart Darrow, Dill and Ward, the Three American Girls, the Two Luckies, Casper and Clark, Saunders and Cameron, and De Chant and his dogs.

Keith and Proctor's Union Square.

Carleton Macy and Maude Hall, Volta, an expert in electrics; the Immenseophone, Johnnie Stanley and Grace Leonard, the Picquays, Baker Troupe, Watson's Barnyard, Quaker City Quartette, Cook and Madison, the Gagnoux, and Radio and Bertman.

Keith and Proctor's Twenty-third Street.

Harry Tate's company in Fishing, the Phaya, Besse Valdare Troupe, Mr. and Mrs. Mark Murphy, the Baggesens, Dave Lewis, William A. Luman and company, and Delphino and Delmora.

Keith and Proctor's Fifth Avenue.

George Evans, "That" Quartette, Tom Edwards, Al. Shean and Charles Warren, Bert Howard and Leonie Island, Four Merkel Sisters, Naona, Quig, Mackey and Nicholson, Milt Wood, Althea Twins, and Morton, Temple and Morton.

Keith and Proctor's Fifty-eighth Street.

Sydney Kingdon Ayres and company, Ned Wayburn's Daisy Dancers, with Dorothy Jordan; James J. Morton, Duffin-Rodney Troupe, Caron and Herbert, Ferry Corway, Columbia Quartette, Clifford and Burke, and Thomas Meegan and company.

Keith and Proctor's Opera House.

Louie Simon, Grace Gardner and company, Fanny Ross, Hally and Austin, Alice Hollister, Bush, Dan Burke and his School Girls, Hassan Ben Ali's Arabs, Bessie and Miller, Orth and Fern, Bella Voila, Henry and Francis, and Maceo and Fox.

Hammerstein's Victoria.

Willie Edouine (vaudeville debut), Claqueval, Coram, the ventriloquist (new); Besse Wynn, Jack Norworth, Max Turbillion Troupe, Snyder and Buckley, Leona Thurber and her Black Birds, Three Delton Brothers.

Colonial.

Charles Warner in Heard at the Telephone (vaudeville debut), Jack Lorimer, Scotch comedians (American debut); Henri French, Eight Vassar Girls, Watson, Hutchings and Edwards, Smith and Campbell, the Twelve Tennessee Students, with Abbie Mitchell, Dankmar Schille-Troupe, and La Tour Sisters.

Alhambra.

Crete and his band, R. G. Knowles, Dolan and Lenhar, Vinie Daly, Clarice Vance, Renard Trio, A. O. Duncan, and John Le Clair.

Hippodrome.

Pioneer Days and Neptune's Daughter, with the Curzon Sisters, the Rowlands, Four Holloways, the Patty-Frankes and others.

LAST WEEK'S BILLS.

KRITH AND PROCTOR'S UNION SQUARE.—Will Cressy and Blanche Dayne presented Town Hall To-night for the third and last week of their successful engagement, and it was received with uproarious laughter and applause. James Harrigan was in uncommon fine spirits, and his act went with a rush. His monologue, as well as his dexterous juggling, with his original aside, all made up an act that would be hard to beat. Harrigan never seems satisfied until he has the house in an uproar of merriment, and he managed to secure this pleasant state of things at every performance. The Pinneys, champion swimmers, who have not been here in several years, created no end of interest in their tank act, in which they do a number of sensational tricks. Al. Shean and Charles Warren in Kidding the Captain, and Mr. and Mrs. Jack Murphy in The Coal Strike, enjoyed continued popularity. One of the best and most amusing acts on the bill was the conventional comedy of Joseph Carroll and Will J. Cooke. Their material was arranged for them by Junie McCree, who understands the tastes of vaudeville patrons to a dot, and has supplied Carroll and Cooke with material that is extremely amusing owing to the cleverness of its interpreters. Lind, the female impersonator; Mr. and Mrs. Jack Brown, Harris and Brown, Whately and Bell, the Craigs, Morton, Temple and Morton, and De Shant's dogs all contributed their share to a pleasing entertainment.

PASTOR'S.—Charles Wayne was seen for the first time here in a new skit called Ten A.M. It opens with Mr. Wayne singing a song in one. When he leaves the stage there are some motion pictures showing his progress homeward, and when the pictures stop the thread of the plot is taken up again, Mr. Wayne being discovered in a folding bed fully dressed. He is visited by a soubrette and her escort, a young soldier, and there is some comedy leading up to a song as a finish. The act is fairly amusing, as Mr. Wayne works very hard. He was assisted by Gertrude Des Roche, who enjoyed special featuring in the programme but did nothing to deserve the distinction, and Alonso Price, the soldier. Smirf and Kessner were a special feature, and scored strongly. Miss Kessner wore a very becoming new dress, and the dog helped a lot. Mr. Smirf has added a few new tumblers that are very fine. Gus Williams had some new and up-to-date talk and won laughs. Dorothy Kenton played the banjo brilliantly. Hayes and Willis in A Tramp's Flirtation, and Terry and Elmer in The Doctor and the Show Girl were well liked. Others were Smith and Baker, Carr and Jordan, Tally-Ho Duo, Demonio and Belle, the Williams Duo, and R. C. Day, and the Juggling De Pontas.

COLONIAL.—The patron who did not feel that he had received double value for his money last week must have been very hard to please. Albert Chevalier, fresh from his long concert tour with Yvette Guilbert, received an ovation at every performance, and sang his songs as he alone can sing them. Maude Raymond, who recently deserted musical comedy, drew hundreds of her admirers, who applauded her songs and demanded encores until she was weary of responding. Eva Williams and Jac Tucker were equally successful in their latest sketch, Skinny's Return, which is as good if not better than Skinny's Finish, and in which Miss Williams' rare art has abundant opportunity for effective display. The Cotterill-Powell Troupe did some remarkable trick riding. Others who found favor were Leona Thurber and her "picks," Thorne and Carlson, Cooke and Clinton, Three Delton Brothers, and the Estrella Sisters.

KRITH AND PROCTOR'S TWENTY-THIRD STREET.—Sylvester, Jones, Pringle and Morrell topped the list and made a strong impression, as did Gertrude Mansfield and Caryl Wilbur in the very amusing sketch, 61 Prospect Street. Dan Burke

and his School Girls were seen in an attractive dancing act with a special setting, showing a room in a select school. Mr. Burke is the dancing professor, and he leads his pupils through a number of graceful and pleasing steps. A rather startling innovation is the removal by the girls of their shoes and stockings in time with the music, while the stage is in a state of semi-darkness. Mr. Burke is agile and clever and his turn is very pleasing. The Meredith Sisters sang a new song by Jack Norworth, called "I'm Sorry," which made a pronounced hit. Other good acts were by James J. Morton, Cameron and Flanagan, Marcella and Milley, Milt Wood, and the Juggling Barretts.

KRITH AND PROCTOR'S FIFTY-EIGHTH STREET.—George Evans, "with many new and old 'whooches,'" had the house with him from start to finish. The Raggemens, comedy jugglers, who have not been here in several years, were welcomed heartily. Miss Baggins' clever tricks and her partner's antics with the crockery and fly-paper were much enjoyed. The Barrows-Lancaster company extracted humor and pathos in good quantities from Thanksgiving Day. World and Kingston made a decided hit in their well-arranged act, and Selbini and Groves came in for a good-share of applause with a turn embracing a little of everything in the line of cycling and acrobatic work. The Quaker City Quartette, Ward Brothers, Fields and Woolley, and Delphino and Delmora also helped to entertain the large crowds that patronized the house during the week.

KRITH AND PROCTOR'S FIFTH AVENUE.—Charles E. Evans and company headed the bill in It's Up to You, William, scoring a big laughing hit. The Globe of Death was as thrilling as ever, and Charlie Case, who has never worn out his welcome in New York, made everybody happy with his allusions to his paternal parent. William A. Luman and company in the natural sketch, Recognition, won instant favor, while Bailey and Austin were convulsing in a melange of oddities difficult to describe but none the less enjoyable. Lee Troubadours Olivetti, who do an exceptionally pleasing musical specialty, were encored, and Julie Belmont and company did well in the broad farce, Too Much Married. Lilly Seville, with English comic songs; Willie Zimmerman, with his impersonations; Mr. and Mrs. O'Brien, Macco and Fox, Professor Du Bois and his monkey, and the Lucas were also in the bill.

KRITH AND PROCTOR'S HARLEM OPERA HOUSE.—The Phaya, who do an act called Flamenca, in which the methods of mind-readers are exposed in an amusing way, proved entertaining. Fred Ray and company won many laughs with their travesty. The Merkel Sisters did a splendid acrobatic specialty. The Electric Crickets were a feature of more than ordinary interest. The long and interesting programme also embraced Catherine Hayes and Sam Johnson, Dave Lewis, Mullin and Corelli, Alline and his monkey, Halle and Mehan, the Four Masons, Charlotte Ravenscroft and Cavana.

ALHAMBRA.—Kocijan, the violinist, was the star of another entertaining programme, and pleased lovers of classical music with his selections. Harry Corson Clarke and company were well liked in Strategy. Snyder and Buckley were extremely amusing in their musical comedy act and won applause and encores enough to make them happy for weeks to come. Others were Harry Tate and company, Mandie Lambert, Kronemann Brothers, Avery and Hart, Piccole Midgets, and the Barber-Ritchie Trio.

HAMMERSTEIN'S VICTORIA.—Cavieton Macy and Maude Edna Hall, in The Magpie and the Jay, scored one of the big hits of a fine bill. Maggie Cline was seen for the first time since her accident, and was given a rousing reception. Fred Karmo's company pleased in Amateur Night at the Club, and Howard and North were as funny as ever in Those Were the Happy Days. A. Z. Moore, the man who drives automobiles; Blinn and Blinn, Alcide Capitaine, and Hodges and Launchmere made up the rest of the programme.

The Burlesque Houses.

DWEY.—The Merry Makers, under the direction of Whalen and Martell, enjoyed a highly profitable week, pleasing large audiences. Prominent in the company are the Elton-Polo team, the Clipper Comedy Four, Leo Sprays, Jeannette Young, and Nelson, Milledge and Casey. Running for Mayor and The Mayor's Vacation are the burlesques. This week, Brigadiers.

CIRCLE.—The Avenue Girls, including McFarland and McDonald, Le Roy and LeVanion, Eddie Leslie and Mr. and Mrs. Blatt, gave a performance that met with immediate favor. Beginning this week and until further notice, M. M. Thiesen's Wine, Woman and Song company, with Bonita and Alex Carr featured, will be seen in travesties on the burlesques. This week, Brigadiers.

GOTHAM.—The Twentieth Century Maidens entertained the Harlemites with song, jest and travesty in spirited fashion. Cornelia and Eddie and Morton and Diamond are prominent members of the company. This week, Imperial Burlesquers.

MURRAY HILL.—Fred Irwin's Big Show was a good drawing card, and Cohan and Welch in their new Hebrew act made a hit. This week, Paris by Night.

LONDON.—Miner's Merry Burlesquers, with Ford and Dot West, Ali, Hunter and Ali and others, scored. This week, Williams' Ideals.

MINER'S BOWERY.—The Jolly Grass Widows found plenty of admirers last week. This week, Empire Show.

MINER'S EIGHTH AVENUE.—One of the big hits of the season was scored by Wine, Woman and Song, and Bonita as the star. This week, New Century Girls.

HARLEM MUSIC HALL.—The Gay Masqueraders filled a successful week. This week, Harry Bryant's Extravaganza.

THE PETERS IN LONDON.

Phil and Nettie Peters, after an extremely successful engagement in South Africa, arrived in London a few weeks ago and were confronted with a state of affairs for which they were totally unprepared. They understood that their agent had booked immediate time, and found that he had gone to America without having arranged even a single week. Mr. Peters immediately began to hustle, and in a few days had booked a week at the Palace, Hammersmith. The success of the act was so pronounced that Mr. and Mrs. Peters were immediately engaged for the Palace, London, and another hall for the following week, repeating the good impression that they had made the week before. Their affairs are now being looked after by Somers and Warner, and already sufficient dates have been booked to keep them employed until next Summer. When the Peters arrived in London they received the sad news of the death of the mother of Mrs. Peters, who passed away on Oct. 23.

NO MORE "CONTINUOUS."

After giving the matter due consideration the management of the Keith and Proctor houses has decided to abandon the continuous policy at the Fifth Avenue Theatre and Harlem Opera House, and in the future two performances a day will be the rule. The Union Square is in the only house in New York, with the exception of Pastor's, at which the continuous policy is in force, as the "drop in" patronage is still good at supper time along Fourteenth Street. Another K. and P. change will be the doing away with the intermission at the Twenty-third Street house. Smoking is now permitted in the balconies of the Harlem Opera House and the Fifth Avenue, as well as at the Twenty-third Street.

TOLEDO ARCADE LEASED.

Hurtig and Seaman last week secured a five years' lease of the Arcade Theatre in Toledo from Thomas Newton. The house has been playing independent attractions, but Hurtig and Seaman have not announced their policy in regard to it. The New York managers already control the Empire Theatre in Toledo.

ANOTHER HIPPODROME SUCCESS.

The Hippodrome, which had been closed three days for rehearsals, was reopened on Wednesday evening last, and judging by the applause bestowed on the new double production the present attraction will easily run until Summer comes again. The new offering is the first production given under the management of the Muses. Herbert and Anderson, and they covered themselves with glory in keeping up with, and in some ways exceeding, the splendid standard set by Thompson and Dundy. The large and expensive company, the fine array of circus acts, the gorgeous costumes, and the general liberality shown in every possible way prove that the new managers mean to keep faith with the public and to give more than full value for the money taken in at the box-office.

The opening piece, a spectacular drama of Western life, called Pioneer Days, written by Carroll Fleming, with music by Manuel Klein, was cast as follows:

Lew Bridger	W. H. Clarke
Tommy Smart Meets	J. F. Combs
Judge Stevens	John G. Sparks
Big Lion Bill	George Miller
Jim Gillian	Sam Baker
Mat Riley	Phil Gilpin
Jack Hardy	James Doolittle
Dan Dawson	Tom Trumbull
Jeff Rawlins	Jim Thompson
Joe Brantley	Wyatt Earp
Sammy	James Gabriel
Bat Howdy	J. Arredondo
Nick Norton	John Balmo
Tom Pew	Abe Johnson
Art Hostkins	John Fleming
Cly Sribner	James Ashton
Wounded Snake	George Melville
Lone Wolf	Jack Warren
	James Adams
	Clarie Powers
	J. Hanson
	A. Davis
	Harry Dale
	D. J. McCaffrey
	Charles Revel
	H. J. Biggsford
	H. E. Cloett
	Mountie orderly
	Eva MacKenzie

Half Breeds

Keeper of Store	
The Fiddler	
Ting Wing	
Captain Harrington	
Lieutenant Drummond	
Mountie orderly	
Virginia Harrington	

The first scene shows a Western town in the days of the pioneers. Cowboys, storekeepers, half-breeds, Mexicans and girls are seen enjoying a holiday. News comes of an uprising of the Indians, and there is a great commotion, followed by the arrival of the United States troops.

The piece follows conventional but effective lines, with a change of scene to the camp of the Indians, showing a ghost dance by a large band of genuine Sioux Indians, who looked extremely picturesque in their war paint and feathers. There is the usual attack on the stagecoach, with a thrilling rescue of the passengers by the troops and cowboys with a tremendous lot of shooting and shouting, all of which helps to bring the curtain on a most effective finale. Where everything depends upon concerted action and the quick movement of large bodies of men and women there is not much chance for individual talent to display itself, so it is sufficient to say that the principals and others did everything possible to make the piece as thrilling as possible.

After a short intermission the circus portion of the programme introduced Herren's stallions, the Rowlands, Powers' elephants, "Little Hi," the Curzon Sisters, the Four Holloways, the Dohler Troupe, and the Patty-Frankes. A detailed review of their performance must be deferred until next week.

Neptune's Daughter, programmed as a "romantic spectacular extravaganza," followed the circus performance. The original scenario was outlined by H. L. Bowdoin and the finished product is the joint effort of Manuel Klein and Edward P. Temple. Mr. Klein also being responsible for the music. The cast is as follows:

Jean Dubois	J. Parker Combs
Margot	Rose La Marie
Hibon	John G. Sparks
Gaston	Sam Baker
Richard	Angie Williamson
Marietta	Amelia Dale
Hortensia	Lotta Barber
Filme	Albertine Gleason
King Neptune	W. H. Clarke
Sirene	Margaret Townsend
Pierre	Edwin A. Clarke
Annette	Marie Louise Gibbons
Thon	Marelene

The piece is in three scenes, the first showing a fishing port on the coast of Brittany, the second the same village seen from the ocean, and the third the palace of King Neptune at the bottom of the sea. The story deals with the love affair of Pierre Dubois, a young fisherman, and Annette, who grows to womanhood in the village, after having been rescued as a child by Pierre's father during a very severe storm. The story is fantastic, the lovers being reunited after a quarrel, through the kindly offices of Father Neptune, the reconciliation and wedding taking place in Neptune's palace.

The extravaganza is a succession of brilliant stage pictures and dazzling effects, and shows marvelous stage management. A novelty that created a genuine sensation is the appearance of King Neptune and a bevy of mermaids, who come into view through the water in the immense tank that represents the ocean. After their speeches have been delivered they sing gracefully and mysteriously back into the waves in a way that makes the most hardened theatregoer blink in amazement. The ballet, "Under the Sea," that concludes the show, is wonderfully realistic, the effects of thunder, lightning and storm clouds being so near to nature as to be startling. To Vincenzo Romeo belongs the credit for the beautiful ballet, the costumes for which were designed by Alfredo Eder, of Paris, and executed by M. Castel-Bert and Frances M. Ziegler. The beautiful scenery is by Arthur Voigtlin.

As in the earlier portion of the programme, the efforts of the principals are stamped by the vastness of the production, but Edwin A. Clarke managed to squeeze in a hit by singing a

and Russell, Marvelous Bolgers, and Four Sutcliffe Sisters Nov. 26-1. Good bill; packed houses.

LEWISTON, ME.—Keith's (J. E. Moore, mgr.); Four Harveys, Carter, Waters and co., Lew Hawkins, German and West, Beta Mitchell, and Alexis and Schell Nov. 26-1 gave satisfaction to increasing house.

BRIDGEPORT, CONN.—Poll's (S. E. Poll, prop.; E. R. Mitchell, mng'r.); Ye Colonial Septette, Estelle Worfeltic and co., Artos Brothers, Gossingers and Tammie, Arlington Four, and George H. Wood and Nellie Floresdied heavily Nov. 26-1.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mng'r.); Three Reynolds, Olney and Cummings, Lew Kretzman, Henry Fluk, Mauretta Barrett; Nov. 26-2 pleased good houses.

LOWELL, MASS.—Hathaway's (John L. Shannon, mng'r.); The Floods, Jack Crowley and Tom Killen, the Polots, May Walsh, Tom Dawn and co., the Kemps, and Three Moors Nov. 26-1. Large houses.

SALT LAKE CITY, U.—Orpheum; James H. Culkin, Watson and Morrissey Sisters, Waterbury Brothers and Fenney, and Lindstrom and Andersons served Nov. 19-25.

WATERBURY, CONN.—Jacques (Harry Parsons, mng'r.); The Futuret Winner, Barry and Halvers, McNamee, Melani, Trio, Ryers and Herman, Five Blackbirds, and Al Curleton Nov. 26-1 to capacity.

YONKERS, N. Y.—Doric (Henry Myers, mng'r.); John Birch, Karno's Pantomime co., Ethel Whisler, Karlene Coonan, Alvin Brothers, Radio Farmers, and Minnie Del Moon Nov. 26-1.

SPRINGFIELD, MASS.—Poll's: Week Nov. 26 until W. H. Thompson and co., the Sheedies, the Telts, De Fay Sisters, Ludell and Grouch, Morris and Schallberg, and Johnson and Harty.

VAUDEVILE JOTTINGS.

Harry Le Clair was the chief attraction last week at the Auditorium, Lynn, Mass., and his impersonations made the hit of a big bill.

Brockman and Boyle put on their new act at Pittsfield, Mass., last week, and reports indicate that they made a success. Mr. Brockman introduces his piano playing and singing, and Mr. Boyle has an opportunity to display his talent for eccentric dancing. They are at Pabst's this week.

What Happened to O'Brien is the title of a new sketch produced last week at the Auditorium, Lynn, Mass., by the Burns-Morris co. The principal character is an Irishman and the scene is laid in an insane asylum.

Carver and Pollard are now appearing in the South with New York Towns, having opened at Birmingham, Ala. They are playing the leading female comedy roles, and introduce their singing and dancing specialty.

Violet Black is shortly to appear in a new one act dramatic sketch of Western life written by Marion Russell, and entitled Telka, the Half Breed.

W. A. Thompson, business manager of As Ye Sow, has entered into an agreement with Fred E. Hasty and Ralph S. Parker, song writers, whereby he will control for a term of years the publication of their compositions.

Golde Mohr-Wood, formerly of the Weber and Fields' chorus, and who is now the widow of a millionaire, made her vaudeville debut last week at Beckstader's, Wilmington, Del.

Willie Browne and Harry Montgomery have formed a partnership for vaudeville, and will do a blackface act, called The Bellboy and the Porter.

Alice Hollander, an English vocalist, who is under engagement to Keith and Proctor, had her ankle sprained last week on the steamer coming over. The hurt was slight, however, and she will probably make her debut this week.

Four young men raised a disturbance in the Victoria Theatre on Friday evening and were hustled off to the police station. They had bought their seats from a speculator and insisted on being seated in the first row.

Lionel Lawrence is acting as stage manager at Koene's Majestic Theatre, New Britain, Conn.

Mr. and Mrs. John T. Powers start on Jan. 7 over the entire Interstate, Hopkins, Anderson, and Kohl and Castle Circuits.

Hi Henry's Minstrels celebrated Thanksgiving Day with a very elaborate banquet served by their own chef.

The opening of the Winter Circus at the Coliseum, Toledo, last week, was marred by an accident to Walter F. Koenig, the acrobatic director. His opponents broke and they were thrown to the platform. Mrs. Kober landed safely on her feet, but her husband fell against her, knocking her down and severely wrenching her spine. Irene Kober, 12 years old, the third member of the team, jumped in time to avoid injury.

The Sells-Floto Circus opened a nine days' engagement in Mexico City on Nov. 26, with great success. The Mexicans were duly warned in advance by the irrepressible "Punch" Wheeler, who stirred up enough to such an extent that the populace turned out in large numbers to witness the parade, and gave the entertainment a warm welcome on the opening night.

Ella Fay, who has not appeared in some time, will return to vaudeville shortly, appearing at the Williams' houses.

Mona Emerald, who has been a member of Lew Fields' company, will have a try at vaudeville in a dancing specialty.

James McDonald, who is the oldest man in the employ of Hyde and Bohman, was seriously hurt last week by falling in an epileptic fit against the furnace door in the cellar of the Star Theatre in Brooklyn. He was taken to the hospital with a fractured skull.

Paplins opened on the Orpheum Circuit yesterday at Minneapolis, and will play the entire circuit, with return engagements at all of the Hopkins and Kohl and Castle houses, making about 25 weeks in all. She will close in Los Angeles May 27, and will go to Europe, returning to performing June 1 and July 1.

Si Olivetti, of the Olivetti's Minstrels, is a former known as Michael Banner, the concert violinist.

Max Hirshberg, who has been stage doorkeeper at Hammerstein's Victoria since it was opened, resigned his position last week, as he has fallen heir to a comfortable little fortune and will take it easy for the rest of his life.

Freeman Bernstein now has charge of the bookings of the Majestic Theatre in Erie, Pa., and the Lyric in Cleveland, which were added to the Sullivan-Cushing circuit last week.

A new \$150,000 house may be built in Duluth by the Western Vanderveen Association.

Thomas W. Ross is making preparations for his debut to vaudeville.

Richard Golden will reappear in the varieties as soon as his contract with The Tourists has expired.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Collins—Parlor, York, Pa., 3-8.

Adair and Dahn—K. and P. H. O. H., 3-8.

Adams and Mack—Grand, Pittsburgh, 3-8, Chase's, Wash., D. C., 10-15.

Adelmanns, The—Shen's, Toronto, 3-8.

Ader Trio—Colonnade, Balt., 3-8.

Albert—Bennett's, London, Ont., 3-8.

Albert and Montague—Howard, Boston, 3-8.

Alie—George—Keith's, Phila., 3-8, Maryland, Balt., 10-15.

Allaire, Mile—Hippodrome, N. Y.—indefinite.

Allen, Nit—Keith's, Cleveland, 3-8.

Allen, Tracey—Olympic, Chgo., 3-8.

Allen, Mr. and Mrs.—Cook's, Rochester, N. Y., 3-8.

Althea Sisters—K. and P. 5th Ave., 3-8.

Althoffs, The—Hippodrome, N. Y.—indefinite.

Alva Trio—Orph, Chgo., 3-8.

American Girls—Third—Pastor's, N. Y., 3-8.

American News—Fourth—Pastor's, N. Y., 3-8.

Americans Four—Gotham, Chgo., 3-8.

A Night in English Vaudeville—Cook's, Rochester, N. Y., 10-15.

A Night in the Slums of London—Novelty, Chgo., 3-8.

Anthon, Elsie—Frisco, Nov. 26-8.

Aymar, Neva—Hopkins, Louisville, 3-8, Orph, New Orleans, 10-15.

Ayers, Sidney—Kingdon—K. and P. 5th St., 3-8.

Bagezzones, the—K. and P. 2nd St., 3-8.

Bailey and Austin—K. and P. H. O. H., 3-8, Proctor's, Troy, N. Y., 10-15.

Baker Troupe—K. and P. Union Sq., 3-8.

Balzers, The—K. and P. 12th St., 3-8, Chase's, Wash., D. C., 10-15.

Benefit of Light, The—Pastor's, N. Y., 3-8.

Berry—Richie—Orph, Boston, 3-8.

Barrows and Lancaster—Chas's, Wash., D. C., 3-8.

Barry and Halvers—Poll's, Bridgeport, Conn., 3-8.

Bartholdi's Cocktails—Grand, Syracuse, N. Y., 3-8.

Bawme Quartette—Columbia, Chgo., 2-8.

Baxter—Shel—Hathaway's, New Bedford, Mass., 3-8.

Bayer, Nora—Temple, Detroit, 3-8.

Be Anos, The—Olympic, Chgo., 3-8.

THE NEW YORK DRAMATIC MIRROR

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WHILE I HAVE YOU Successor to Dearie

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AMONG THE MUSIC PUBLISHERS.

The Sisters Leroy have added the "Red Domino" song to their repertoire and are having special costumes made for it. They will shortly be seen on the Keith and Proctor circuit.

Felix Feist has just returned from an extended business trip in the interest of the Leo Feist publishing house. He visited all important cities as far west as Denver and south to Atlanta, and he reports sales of the Feist music publications as larger than ever before in the history of the firm.

"Sweet Caroline," a charming little love song, published by the Weber Music Company of Boston, Mass., is being popularized by the Lew Spencer Company, Bureau of New York.

The Feist and Nathan songs, "The Bullfrog and the Coon," "How'd You Like Me," "Little Girl Like Me" have been added to the repertoire of Eleanor Falk and Gracelyn Whitehouse. The Musketeer Four, with the New Empire Show, also report that they are meeting with great success singing the "Bullfrog" song.

Corinne Frances was singing the Harris songs, "Somewhere I Know a Girl Like You" and "At the Meeting House, To Night," at Young's Pier, Atlantic City, where she is the present attraction. Corinne Frances, who was in the audience, and immediately engaged for a prominent part in one of his companies next season.

Thomas Pink, Helena, Mont., announces professional copies of two new songs, "The Vacant Chair" and "I Will Take You to Your Home, Marie."

The Whiteson song books, published by L. Whiteson, 240 East Madison Street, Chicago, are issued in two sizes, and contain popular illustrated songs and jokes.

The four Remick hits, "Won't You Come Over to My House," "Iola," "I'm Goin' Right Back to Chicago," and "Alice, Where Art Thou Going," are meeting with phenomenal favor.

George Primrose has selected the Feist and Nathan song "Mooney Time" as a successor to "Lazy Moon," which he formerly sang.

Shapiro has opened magnificent quarters in the 22d Street Building, and among the leading songs in his list "Little One Good-Bye," "Prairie," "I'm in Love at the End of the Line," "I'm in Love at the Corner," "Two Little Boys in Blue," "Meet Me Down at the Corner," "If Anybody Wants to Meet a Jonah, Shake Hands With Me." The

CORRESPONDENCE

(Continued from page 8.)

* DESPERATE CHANCE Nov. 26 pleased good house. Crocker's 20; 28. A MESSAGE FROM MARS 3. FOR HER SISTER'S A THOROUGH-TRAMP 10. THE LION AND THE MOUSE 18. BUSTER BROWN 21.

VAN WEERT.—AUDITORIUM (F. E. Johnson, lessor and mgr.): The Imperial Stock co. closed a week's engagement Nov. 20, presenting LOVING PARADE. The Christian Puritan, PRINCE OF A STICK, or His Life, Wormwood, JACK THE GIANT KILLER, and THE SCOUT'S REVENGE, to large and well pleased audiences. THORNS AND ORANGE BLOSSOMS (return) 26 delighted big house. The Jeffersons in PLAYING THE GAME 3. Eddie FOX in THE EARL AND THE GIRL 5. Vaughn Glaser in PRINCE KARL 6. Katherine Osterman 14. Henry E. Dixey in THE MAN ON THE BOX 17. Song Harbor 25.

NEWARK.—AUDITORIUM (Charles E. Matthews, mgr.): The Earl Burgess co. week Nov. 19 (excepting 22); good business. Plays produced: DARK-EYED RUSSIA, Queen of the White Slaves; Confessions of a Wife; Queen of the Diamond. Secrets of the Fortune Teller 22; 24. Daughters of the South; Creston Clarke in THE RAGGED MESSENGER 22; good house; pleased. Cyril Scott in THE PRINCE CHAP 27; fair house; one of the best attractions appearing in this theatre. Our New Minister 29.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): The Elks' Minstrels Nov. 21, 22; pleased good business. A Wife's Secret 22; fair house; pleased. My Wife's Family 24; two fair houses; pleased. Barney Barnes in THE ROLLING GIRL 29. John E. Kellard in Taps 30. Charles Fasey in THE ISLE OF SPICE 1. GAY NEW YORK 5. PORTER J. WHITE IN THE COUNTRY PRINCE 6. David Proctor in A HOGG FROM MARS 8. Henry Woodruff in Return of Harvard 22.—ITEM: Margaret Crawford Smith of Pittsburgh, was a feature of the Elks' Minstrels and made a hit.

FINDLAY.—MAJESTIC (Lynn Nichols, mgr.): David Bishop in His Lost Dove 10; excellent to fair business. Star Lecture Course 26. A Desperate Chance 21 pleased fair business. Little Johnny Jones 22 delighted a good house. The Jungle 25; fair business. The Man of Her Choice 29. How Baster Busted in 1. The Mayor of Tokio 1. The Awakening of Mr. Pipp 3. Billy the Kid 4.—MARION (H. Cunningham, mgr.): Anna Eva Fay week 29 to full house. A BIG DAY Reception 29.

PORTSMOUTH.—GRAND (C. F. Bigley, mgr.): Thorne and Orange Blossoms Nov. 21 (return); fair business; pleased. The Isle of Spice 22 to capacity; good house. The ROLLING GIRL opened week 23; 24. From Here to There to S. R. O. 26; very successful attraction. Stetson's U. T. C. 3. Boston's Stock Market Show 6-8. Al. G. Field's Minstrels 11. Tim Murphy 12.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Nance O'Neill in The Sorceress Nov. 22; good business; performance excellent. Warning Bell 24; good house and performance. For Her Sake 25 failed to appear. Volunteer Organist 27 pleased good business. Martin's U. T. C. 28. Isle of Spice 30. Desperate Chance 1. GAY NEW YORK 4. Our New Minister 6. Message from Mars 7. At Cripple Creek 8. B. O. P. E. Minstrels 12.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutler, mgr.): The Guy Stock co. Nov. 10-24. Plays: My Jim, Dr. Jekyll and Mr. Hyde, GAY NEW YORK, West, MAXIMIAN, Caught in the Web, The Drama of Death, and Country Folks; good house and performances. Stock's trained wild animals 20, 27; fair business; pleased.

WOOSTER.—OPERA HOUSE (Kettler and Limb, lessor; Mrs. Marrow 21; fair to poor business. Joe Limb's Company 22; good comfort and business. A Dream of Fair Women (return) 25, 27; fine, to good business. Our New Minister 28. Robert Fitzgeralds in A Fight for Love 6. Kathryn Osterman in The Girl Who Looks Like Me 10.

ALLIANCE.—OPERA HOUSE (P. Dan Davis, mgr.): The Man of Her Choice Nov. 21; good, to fair attendance. Vaughan Glaser in Prince Karl 22 delighted large audience. New York by Night 24; good business; fair satisfaction. The Warning Bell 30. Murray Stock co. 3-8. My Wife's Family 10. California Girl 11.

UMPHREYSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrand, mgr.): Brady Stock co. closed a week's engagement Nov. 21 to good business; co. very good. The Warning Bell (Eastern) 23. Huron Green 1. Our New Minister 4. Looking for a Wife 11. My Wife's Family 18. The Clay Baker 21.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Creston Clarke in THE RAGGED MESSENGER 21 delighted almost capacity; glorious weather. Vinton's Venus 22; pleased a big house. The Warning Bell 30. Our New Minister 5.

MARION.—GRAND (Charles E. Perry, mgr.): David Corcoran Nov. 22 pleased. Nashville Students 23 to fair business. Prince Chap 24 greatly pleased good house. Guy Stock co. week 25-26.—MARION (Vanderbilt): Jacques Brothers, mgr.: Alet, Juggler, Luis Tellez, and William Waites pleased good percentage.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): The Redemption of David Corcoran Nov. 22; excellent, to good business. Green's Vanderville co. 8. Johnny Wise 19. A Stranger in Town 26.

FORTOSTRIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): When Knightwood Was in Flower Nov. 22; good house and performance. Song Harbor 26 pleased fair house. Kathryn Osterman in The Girl Who Looks Like Me 4. Vaughan Glaser 7 (return).

ZANEVILLE.—WELLER (J. G. England, mgr.): The ROLLING GIRL Nov. 30 pleased good house. The Jungle 1. GAY NEW YORK 2. Message from Mars 5. The Wizard 7. New Minister 8. Creston Clarke in THE RAGGED MESSENGER 22; best of the season; business fair.

CINCINNATI.—GRAND (H. C. Gordis, mgr.): The Little Professor Nov. 10-24; fair business; good play. Five for Six 1. Mrs. Moore 6. Dr. Jekyll and Mr. Hyde, Faust, A Run for a Million, James R. Brady Stock co. 25-1 opened to R. R. O.

CAMBRIDGE.—COLONIAL (C. E. Hammond, lessor): A. Martin's U. T. C. Nov. 21; large attendance; well pleased. The Funny Mr. Dooley 22; fair house; pleased. Green's Vanderville co. 29. Our New Minister 1.

COSHCOOTON.—SIXTH STREET (Joe Callahan, mgr.): Humpy Dumpty Nov. 24 pleased two large houses. Cutler Stock co. filling the house every night; performances good. Our New Minister 3. Renfrew Stock co. week 10-15.

ELVIRA.—THEATRE (H. A. Dykeman, mgr.): David Higgins in His Last Dollar 22; 23; fair house; pleased. The Funny Mr. Dooley 4. Little Johnny Jones 23 delighted capacity. Thorne and Orange Blossoms 6. Earl and the Girl 3. Wilton Lackey 4.

SANDUSKY.—GRAND (K. C. and W. A. Albaugh, mgr.): Little Johnny Jones Nov. 24 pleased large audience. John A. Himmelman's Imperial Stock co. opened a week 25 to capacity. Guy Stock co. week of 2.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Digby Bell in The Education of Mr. Pipp Nov. 22; fair house; pleased. Forty-five Minutes from Broadway 26. Will Corcoran: good performances and business. The Bostonians 29.

IRONTON.—MASONIC (B. F. Ellsberry, mgr.): The Irish Pawningbrokers Nov. 22; fair house and performance. The Isle of Spice 23; pleased. G. O. Lewis 5. Miss Happened to Jones 7.

GREENLINE.—OPERA HOUSE (George H. Beck, mgr.): C. E. Bowers' Nashville Students Nov. 27 pleased fair business. Todd Concert 30. Marro 4. Green's Vanderville co. 10. Edison moving pictures 12, 13. William V. Mong in The Clay Baker 19.

LIMA.—FAUROT OPERA HOUSE (F. M. Haller, mgr.): Desperate Chance Nov. 22; fair to good business. Forty-five Minutes from Broadway 24; excellent to capacity. East Lynne 26; good business and co.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, mgr.): A Desperate Chance Nov. 23 pleased a large house. Our New Minister 26 reported former success to a larger house. The Nashville Students 28. Cutler's Stock co. 3-8.

HAMILTON JEFFERSON. Tom A. Smith, lessor; East Lynne Nov. 24; two good houses. In Gay New York 25; big business; very good. The Pit 26; two performances; good business; satisfactory. What Happened to Jones 1. Charles Grapewin 2.

DEFIANCE.—CITIZEN OPERA HOUSE (Ed. Brown, mgr.): When Knightwood Was in Flower Nov. 24 pleased capacity. Song Harbor 26; poor house; fair. Bertha the Sewing Machine Girl 6.

MECHANICSBURG.—MAIN STREET (Owen and Johnson, mgr.): That Little Swede Nov. 24; good to fair house. They Want Me I canceled; closed. The Girl from Texas 13.

DELPHIN.—SHREETER'S OPERA HOUSE (F. H. Stamp, mgr.): Thorndike and Birney 21; best this season; S. R. O. Baird's U. T. C. 28. Motion picture 30. 1. Kathryn Osterman 5.

NEW LEXINGTON.—SMITH'S (C. J. Smith, lessor): Quinn Adams Sawyer Nov. 22 to big business. Love Letters 23.

WILMINGTON.—OPERA HOUSE (D. De Vane, lessor): The Warming Bell Nov. 23 pleased good business. What Happened to Jones 2. Johnny Wise 16.

TIPPIN.—OPERA HOUSE (C. F. Gilliss, mgr.):

The Man of Her Choice Nov. 27 pleased a fair sized audience. A Royal Reception 28.

WAPAKONETA.—BROWN (A. J. Brown, mgr.): Little Johnny Jones Nov. 21; good to fair house. The Little Swede 28. Song Harbor 7.

OKLAHOMA TERRITORY.

SHAWNEE.—BECKER (W. G. Becker, mgr.): Woman of Mystery Nov. 15; splendid, to poor business. Charles B. Hartford in Julius Caesar 20 pleased packed house. A Girl from the West 27; poor co. and business. The Cavalry Girl 28; pleasure house. It Happened in November 21; good to fair business. A Race for a Widow 22; good to poor business. A Runaway Match 23 pleased poor business. Lyman Twins 26. Sultan of Sulu 27. East Lynne 29.

ENID.—OPERA HOUSE (R. E. P. Messel, mgr.): For week ending Nov. 24. Donnelly and Hatfield's Minstrels; good houses; pleased. Lyman Twins in The Ranchers 23; large house; pleased. A Ranch of Keys 30.—LOWELL OPERA HOUSE (Albert Lowen, lessor, mgr.): Will open 21 with The Classroom.

EL MENO.—GRAND (W. G. Goff, mgr.): Happy Holligan Nov. 23 pleased fair house. A Runaway Match 24; very ordinary co.; fair house. Si Plunkett 26; good co.; fair house.

OREGON.

SALEM.—GRAND (John F. Corliss, mgr.): The Marriage of Kitty Nov. 20 pleased fair audience. The Sign of the Cross 22 played under great difficulty, having lost nearly all their wardrobe and all scenery in the floods between Portland and Seattle; the audience was appreciative, but small. Peggy from Paris 23 canceled.—KLINGER GRAND (G. A. Cooper, prop.): On the Road to California week of 29 pleased good audiences.

PENDLETON.—FRAZIER'S (K. J. Taylor, mgr.): The Lion and the Mouse Nov. 14; good house pleased. Theodore Lorch in The Sign of the Four 20; fair house and co. Max Flanagan in Man on the Box 24; good house; good co. Quincy Adams Sawyer 26. Harry Bostwick 1. Josh Spraguey 3. Maid Pealy 10. Alberta Gallatin 21.

PENNSYLVANIA.

ALLEGTON.—LYRIC (Mishler and Worman, lessor, mgr.): The Alhambra Stock co. closed week of Nov. 19 to very satisfactory business; audience size night 24 twice former day. Plays: Gentleman Turned Gentleman 25; good to capacity. The Isle of Spice 26; good to capacity. The Man of Her Choice 27; good to capacity. The Sign of the Cross 28; good to capacity. The Sign of the Four 29; good to capacity. The Isle of Spice 30; good to capacity. The Isle of Spice 31; good to capacity. The Isle of Spice 32; good to capacity. The Isle of Spice 33; good to capacity. The Isle of Spice 34; good to capacity. The Isle of Spice 35; good to capacity. The Isle of Spice 36; good to capacity. The Isle of Spice 37; good to capacity. The Isle of Spice 38; good to capacity. The Isle of Spice 39; good to capacity. The Isle of Spice 40; good to capacity. The Isle of Spice 41; good to capacity. The Isle of Spice 42; good to capacity. The Isle of Spice 43; good to capacity. The Isle of Spice 44; good to capacity. 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MONROE.—PIKE O'BRIEN in Mr. Mercury from Ireland 28; opened to his business. *Lovers and Lamentations* 24.

CHATTANOOGA.—OPERA HOUSE (Paul R. Allerton, mgr.); The Isle of Safety Nov. 20; pleased good house. *Madame Butterfly* 22; *House and Business* 23; *Home and Business* 24; *The County Chairman* 25; *Delighted and Happy* 26; *Amelia Bingham in The Little Room* 27; very good business, worthy of stronger play. *Blanche Welch* 28. *The One Woman* 29. *Black Pettit* 30. *Olive Nethersole* 1. *It Happened in Nordland* 2. *The Man from New York* 3. *Al. H. Wilson* 4. *Simone Simon Simple* 10. *Bijou* (H. L. Daniels, mgr.); *Wayne Stock* co. in *In Right of Sword* 10-21; and on; very good business. *One Woman* 11. *Oliver Johnson from the Bowery* 25-1. *The Invisible Detective* 28.

JACKSON.—MARLOWE (Werner and Tschiffeld, managers); *Primer's Minstrels* Nov. 20. *The County Chairman* 21. *Amelia Bingham* 22; could not get into Jackson, as the city was too small to accommodate on account of the washouts in every direction. *Arthur Dunn* 23; *fair house*; near co.; *Royal Chef* 24; excellent on; *good house*. *Dorothy Vernon of Haddon Hall* 25. *Buy Low* 26. *Zena* 27.

MEMPHIS.—LYCEUM (Frank Gray, lessee and mgr.); *George Primrose's Minstrels* Nov. 21; 22; *good house*. *The Royal Chef* 22, 24; *pleased splendid business*. *Dorothy Vernon of Haddon Hall* 25, 27; *had fair houses*. *The Little John* 28, 29. *It Happened in Nordland* 3. *Bijou* (Benjamin M. Steinback, mgr.); *Lovers and Lamentations*; bigger and better than ever; attracted splendid houses week of *Buy Low* 26.

KNOXVILLE.—STAUR'S (Fritz Staub, owner.); *One Woman* 20; *big business*. *R. Miller Kent* 21; *good business*. *The County Chairman* 22; *fair business*. *The One Woman* 23. *The Royal Chef* 25. *Glen Nethersole* 26.

BRISTOL.—HARLEMING OPERA HOUSE (M. L. Fowler, mgr.); *A Pair of Country Kids* Nov. 26.

TEXAS.

HOUSTON.—THEATRE (H. C. Michael, mgr.); *Harry Parker in The Men from Now* Nov. 19; *20*; *excellent*. *Lightning* owing to inclement weather. *The Classroom* 21, 22; *good show*. *S. R. O.* The Girl and the Bandit 23; *good show* to *fair business*. *The Girl and the Patsy* 24 to *light business*. *Charles E. Hamer* in *Jollies Chaser and Cyndelle* 25. *Pastoral* 26. *Human Hearts* 29. *A Midsummer Night's Dream* 30. *George Primrose's Minstrels* 1. *Parade* 5. *Climax* 6-8.

DALLAS.—OPERA HOUSE (George Anay, mgr.); *Helen Byron in Sergeant Kitty* Nov. 19, 20; *excellent*. *Lightning* owing to inclement weather. *The Classroom* 21, 22; *good show*. *S. R. O.* The Girl and the Bandit 23; *good show* to *fair business*. *The Girl and the Patsy* 24 to *light business*. *Charles E. Hamer* in *Jollies Chaser and Cyndelle* 25. *Pastoral* 26. *Human Hearts* 29. *A Midsummer Night's Dream* 30.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.); *Moran-Penno* co. opened a week's engagement to *S. R. O.* 26; in spite of rain, turning people away. *Violette*, billed for 23, and *Waldorf of Wall Street* failed to show up. *Lights of Africa* 24; *good*, to *fair house*. *Mabel Montez* in *The Lights of Africa* 25; *good*; to *fair business*; pleased. *Her Own Way* 26. *Midsummer Night's Dream* 27. *The Lily and the Prince* 28. *The Girl and the Bandit* 29. *The Little Dutchess* 30. *George Primrose's Minstrels* 1. *Parade* 5. *Climax* 6-8.

GALVESTON.—GRAND (Oscar A. Weis, mgr.); *The Man from Now* Nov. 20; *big house*; pleased. *Under Southern Skies* 21; *fair*. *The Lights of Africa* 22; *good*; to *fair business*. *Annie Russell* 23; *fair*. *Mildred Holland* 27. *The Girl and the Bandit* 28. *Little Dutchess* 29. *Primrose's Minstrels* 30.

COMANCHE.—OPERA HOUSE (Smith and Harris, managers); *A Cowgirl's Girl* Nov. 19; *poor*, to *fair business*. *Heister Singers* 21; *good attraction* and *business*. *Lady Minstrels* (local) 29.—ITEMS: A Runaway Train under canvas 19; did not appear on account of blizzard.—King of the Cattle Ring (under canvas) 29.

FORT WORTH.—GREENWALL OPERA HOUSE (Phil W. Greenwall, mgr.); *The Classroom* Nov. 20; *excellent*; co. *S. R. O.* both nights. *The Politician* 21; *fair*; co. *light house*. *The Girl and the Bandit* 22; *good co.*; *fair house*. *The Girl Patsy* 23; *fair co.* and *business*. *Human Hearts* 24; *fair*; co. *good business*.

SAN ANTONIO.—GRAND (S. H. Weiss, mgr.); *Human Hearts* Nov. 19; *fair co.* and *business*. *My Wife's Family* 24; *fair performance* and *good business*. *The Classroom* Nov. 25; *excellent*; co. *S. R. O.* both nights. *The Politician* 26; *fair*; co. *light house*. *The Girl and the Bandit* 27. *Annie Russell* 28; in *A Midsummer Night's Dream*. *Mildred Holland* 29. *Primrose's Minstrels* 30.

AUSTIN.—BANCOCK OPERA HOUSE (George H. Walker, mgr.); *Human Hearts* Nov. 20; *good performance* and *good business*. *My Wife's Family* 24; *fair performance* and *good business*. *The Classroom* Nov. 25; *excellent*; co. *S. R. O.* both nights. *The Politician* 26; *fair*; co. *light house*. *The Girl and the Bandit* 27. *Annie Russell* 28; in *A Midsummer Night's Dream*. *Mildred Holland* 29. *Primrose's Minstrels* 30.

TEXARKANA.—GRAND (Ethel Brothers and Coleman owners and mgrs.); *The Sultan of Sulu* Nov. 20; *excellent*; to *big business*. *The Little Dutchess* 20. Under Southern Skies 27. *Beggar Prince* open co. 28.

MCKINNEY.—OPERA HOUSE (H. W. Ward, mgr.); *Lost in New York* Nov. 21; *weather bad*; *business* fair. *Lightning*; co. *fair*. *Charles E. Hamer* in *Julius Caesar* 22. *Human Hearts* 23. *Donnelly and Hartfield* 24. *Si Plunkett* 25. *Soap Bubble* 7.

TAYLOR.—OPERA HOUSE (P. C. Gerring, lessee and mgr.); *Under Southern Skies* Nov. 19; *good to fair business* (rain). *My Wife's Family* 20; *good business*. *Fair*. *Shenard's moving pictures* 1. *My Friend from Arkansas* 8. *The Vanderbilt Cup* 14.

PARIS.—PETTERSON (R. P. McLean, mgr.); *Morgan-Pepples Stock* co. Nov. 19-21 pleased large crowds. *Play*: *Princess Lou*, *Indians Romance*, and *Midnight in Chinatown*, with *Dora Thorne* for matinee 20. *Girl Patsy* 24. *Donnelly and Hartfield's Minstrels* 28.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.); *The Girl Patsy* Nov. 22; *light business*; co. *fair*. *Human Hearts* 23; *fair house*. *Zena* 29. *Hanford* 30. *Parfital* 1. *The Classroom* 22.

CAMEROON.—AUDITORIUM (John E. Slocomb, manager); *Columbus* 20; *Opera*; *Saint Pasha*, *Olivette*, and *Ermione*; *fair business* and *good performances*. *Sleeping Beauty* local 19; to *full house*. *The Sweetest Girl in Dixie* 22; *pleased good business*.

TEXARKANA.—GRAND (Ethel Brothers and Coleman owners and mgrs.); *The Sultan of Sulu* Nov. 20; *excellent*; to *big business*. *The Little Dutchess* 20. Under Southern Skies 27. *Beggar Prince* open co. 28.

MCKINNEY.—OPERA HOUSE (H. W. Ward, mgr.); *Lost in New York* Nov. 21; *weather bad*; *business* fair. *Lightning*; co. *fair*. *Charles E. Hamer* in *Julius Caesar* 22. *Human Hearts* 23. *Donnelly and Hartfield* 24. *Si Plunkett* 25. *Soap Bubble* 7.

TAYLOR.—OPERA HOUSE (P. C. Gerring, lessee and mgr.); *Under Southern Skies* Nov. 19; *good to fair business* (rain). *My Wife's Family* 20; *good business*. *Fair*. *Shenard's moving pictures* 1. *My Friend from Arkansas* 8. *The Vanderbilt Cup* 14.

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WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.); *The Girl Patsy* Nov. 22; *light business*; co. *fair*. *Human Hearts* 23; *fair house*. *Zena* 29. *Hanford* 30. *Parfital* 1. *The Classroom* 22.

SHIRERMAN.—OPERA HOUSE (R. B. Hudner, mgr.); *Lost in New York* Nov. 21; *light business*. *Charles E. Hamer* in *Julius Caesar* 22; a. R. O. *excellent*. *Scrooge* 23; *good business*; pleased.

TEMPLE EXCHANGE OPERA HOUSE (James Budd, mgr.); *My Wife's Family* Nov. 19; *fair*; to *small business account had weather*.

GREENVILLE.—KING OPERA HOUSE (Walter Breen, mgr.); *Sergeant Kitty* Nov. 21. *Lost in New York* 22. *Charles E. Hamer* 23; *packed house*.

TERRELL.—CHILDRESS OPERA HOUSE (B. M. Childress, mgr.); *Lost in New York* Nov. 24 did not appear on account of bad weather.

VERMONT.

BARRE.—OPERA HOUSE (Fox and Eaton, managers); John E. Hoban, res. mgr.); *National Comedy* Nov. 19-24 pleased good business. *Play*: *Miss Merton*, *Mark Holmes*, *Is Marriage a Failure*, *London Bank Mystery*, *A Cowpuncher's Sweetheart*, *Indiscretion of Gertrude*, *That Boy Buster*, and *A Pair of Black Eyes*. *The Lighthouse Robbery* 29. *Game and Nelson pictures* 1.

BENNINGTON.—OPERA HOUSE (C. A. Wood, mgr.); *Modjeska in Macbeth* Nov. 25; *excellent*; a. R. O. *Love Tangent* in *A Good Fellow* 26. *LIBRARY HALL* (H. L. Hutchins, mgr.); *Nelson-Gano pictures* 27.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.); *Daniel Sully in The Matchmaker* Nov. 15 pleased fair business.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.); *Modjeska played Macbeth* Nov. 22 to S. R. O. *Love Elwyn* co. week 3.

VIRGINIA.

STAUNTON.—BEVERLEY THEATRE (Barkman and Shultz, mgrs.); *Irish Pawnsbreakers* 4. *Beauty and Beast* 6. *The Baldwin* 10-11.

NEWPORT.—ACADEMY (G. I. A. Barker, mgr.); *The Baldwin* Nov. 13-17 to excellent business. *Florence Davis* 20; *fair*, to poor business. *Little Miss Flint* co. week 10-12—**OPERA HOUSE** (Byrd and Bremer, lessees); *Pictures of the Nelson and Game fight* 28 to *good business*.

RICHMOND.—ACADEMY (Leo Wise, mgr.); *Florence Davis* Nov. 20. *Robert Wayne* in *By Right of Sword* 20; *charles L. McKee, mgr.*; *Me. Him and I* 20-21 pleased *good business*. *A Lucky Dog* with *Sammy* 22.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.); *Robert Wayne* Nov. 27 in *By Right of Sword*:

small house. *Irish Pawnsbreakers* 4. *Beauty and Beast* 6. *The Baldwin* 10-11.

WASHINGTON.

TACOMA.—THEATRE (Charles H. Herald, mgr.); *The Illusion of Detection* Nov. 20, 21; small audience; pleased. *Arizona* 22 to *fair audience*. **STAR** (A. Aspin, mgr.); *A Woman's Way* week 18-24 by Alice Moore. *Music Box* No. 2; *good house* and appreciative audience.

GRAND (Dean R. Wesley, mgr.); *Week 18-24*; *comedy sketches, songs, etc.*; *large attendance*, though bill not very good.

BUCKHORN.—THEATRE (H. R. Willis, mgr.); *Arizona* Nov. 25; *mod. to fair house*. *Robert Edison* 21; *mod. on account of food*. **PARLOR** (Elmer Burton, mgr.); *My Friend from Arkansas* 19-24; *mod. to fair attendance*.

WEST VIRGINIA.

WHEELING.—COURT (R. B. Fraenkel, mgr.); *Creation Clarke* Nov. 24 pleased good house. *Olive Nethersole* 25; S. R. O. *Starrett's U. T. C.* 26; *light business*. *Isle of Spice* 27; *mod. audience*. *Ballroom* 28; *mod. house*. *Irving Clarendon* 29. *Are You a Mason* 30.

GRAND (Charles A. Peinler, mgr.); *Martin's U. T. C.* 22-24; *big business*. *Irene Myers* co. 25-1; *appreciative audience*. *Grand* (W. H. Wilson, mgr.); *College Girl, Marching Through Georgia, and Lighthouse by the Sea* to S. R. O. *Men's Broken Promises* 2-3. In Gay New York 6.

PARKERSBURG.—CAMDEN THEATRE (L. M. Luchini, mgr.); *Thaddeus Gray Stock* co. Nov. 18-24; *mod. audience*. *Irish Pawnsbreakers* 25; *mod. house*. *Creation Clarke* 26; *mod. audience*. *Irish Pawnsbreakers* 27; *mod. audience*. *Irish Pawnsbreakers* 28; *mod. house*. *Creation Clarke* 29. *Are You a Mason* 30.

AUDITORIUM.—AUDITORIUM (W. H. Memory, mgr.); *Week 18-24*; *mod. audience*. *Play Best* 25-1; *appreciative audience*. *Irish Pawnsbreakers* 26; *mod. house*. *Creation Clarke* 27; *mod. audience*. *Irish Pawnsbreakers* 28; *mod. house*. *Creation Clarke* 29. *Are You a Mason* 30.

GRAND (Edgar L. Ladd, mgr.); *Irish Pawnsbreakers* Nov.

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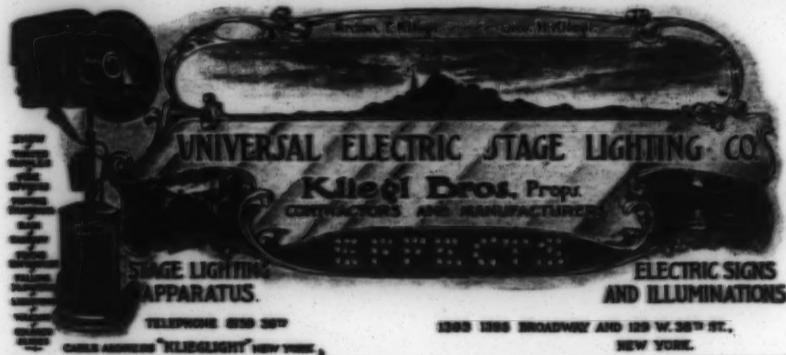
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